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THE NEW YORK DRAMATIC MIRROR

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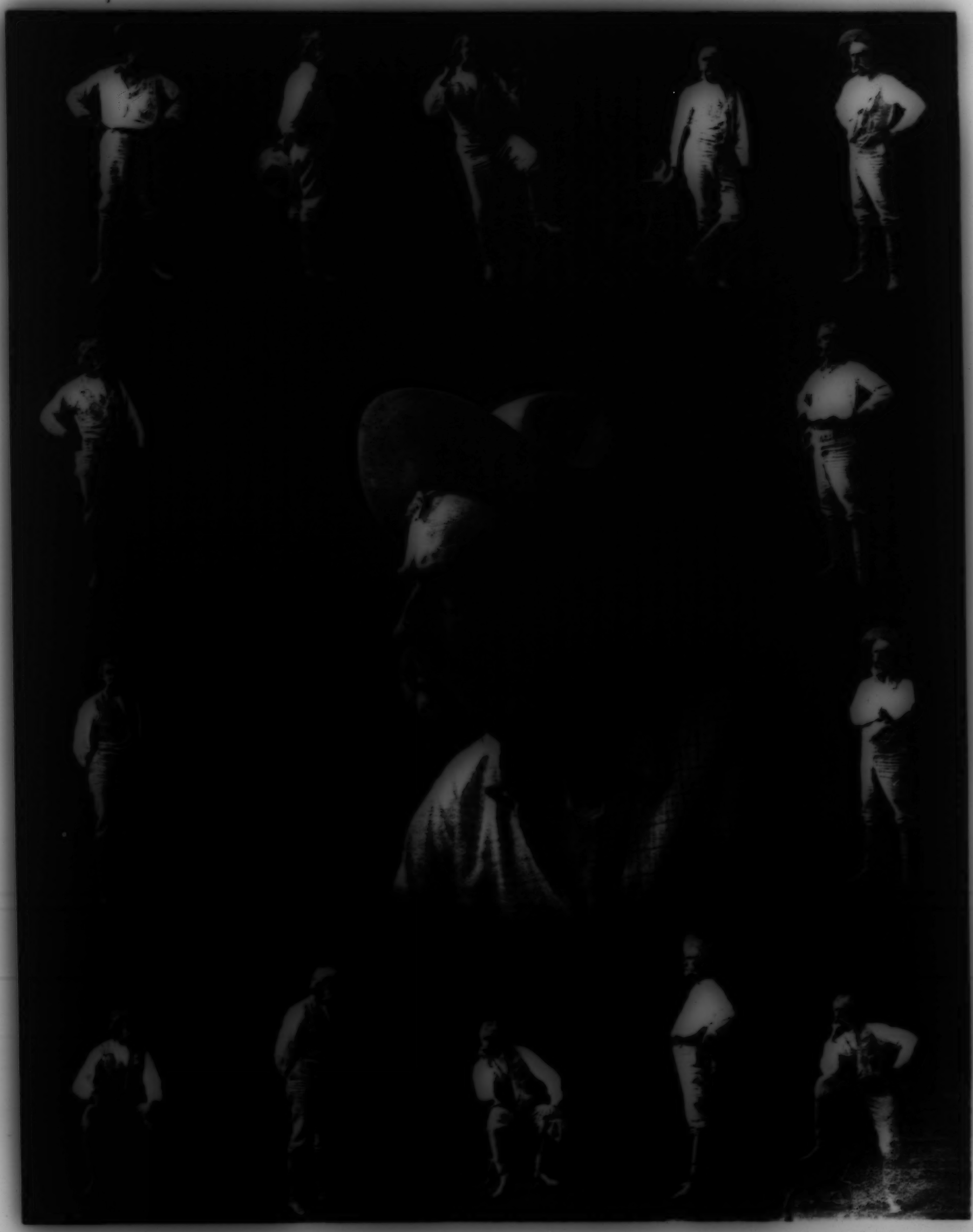

THEODORE ROBERTS.

THE MATINEE GIRL.

There is a new Matinee Idol in town, who threatens to wrest all the bouquets from our old favorites, now stalking gloomily in the company of spooks wearing upholstered clothes and acting like polite idiots, *à la* the Sothern-Drew-Hackett combination now in our midst.

I mean Vincent Serrano, who plays the young Lieutenant in Arizona. He's got a good, manly part without any flower-gathering or silly-billysism, and he requires no private graveyard for his victims. He has a fine virile face and presence and he wears a uniform—a good old American uniform that has more sentiment and meaning to it than all the spangles and masculine ruffles and lingerie in the whole stage world.

This is the sort of boy we care about. He is stagey—I mean the Lieutenant, not the actor; but he is not impossible, and we are getting a niche all ready for him in the Matinee Girls' Hall of Fame.

I hate to discover these new Idols. That is to say, it spoils them to tell them about it. The Matinee Girl would love art for art's sake alone!

Matinee actors are very like table d'hote restaurants. Discover them and they are lost!

I can recollect a table d'hote coterie that had a perfect mania for discovering new places. They would congregate nightly in some queer little Italian or French dive and smoke cigarettes all through dinner and talk art socialism.

Then the place would get too popular; the proprietor would make so much money that he would put carpet on the floor, and that was the time for disappearing.

When the carpet goes on the floor the flavor comes out of the spaghetti.

When they get good salad oil the Chianti loses in quality. There is a weird compensation about these things.

One day you'd meet one of the diners and he'd make signs and take you off quietly and say in a whisper:

"Sh—! By the way, we dine every night now down at the Purple Pup in Thompson Street. Do come and join us some evening, but, on your life, tell no one where it is!"

It is often that way, not only with the Matinee Actor, but with every one of us. While we think we are about the worst ever we keep on striving and studying and aspiring.

When we find out that we have done anything that is praised it is hard to sit back and hold tight and keep on working just as hard as ever and as unconsciously.

We are different that way from horses. You can pin blue ribbons all over a horse and he won't seem to notice it. You can put a race-horse's picture in the paper three times a week, and he only laughs at it.

But we humans, with our wonderfully constructed brains and souls that ought to feel and know things that we have never even heard—we begin to strut foolishly like peacocks.

Those of us that don't strut—for after all there is some exercise about strutting—begin to take on the fatal fatness that comes with success and pass up into the heavy weight class.

Caleb West, the dramatization of Hopkinson Smith's novel, was marred by the youthfulness of the make-up of Edwin Arden in the name part.

The actor played the role with a smooth face and looked too pretty. Somehow the idea of a morning shave doesn't seem consistent with the part of Caleb West.

May Buckley, one of the cleverest little women on the stage, natural, unaffected, earnest and graceful, adds to her art-reputation with every new role she essays.

It doesn't matter what it may be, she does it to the very best of her ability and in this play her performance is the main factor of its success. Her simplicity was positively alluring and was in strongest contrast to Ysobel Haskins' personation of the fashionable woman of the world.

Miss Haskins seems fated to be cast for these somewhat superficial roles. She is charming in manner and voice and appearance and always exquisitely dressed, but I should like to see her get a chance at something with more feeling in it.

These book dramatizations ought to have the effect of making New York a literary center, even if they do send a few of us to sanitariums.

[illegible] play first, and *then* read the book [illegible] than the reverse, for, the fact is, the play is always constructed with the idea, apparently, that the book has been generally read. Generally—yes; universally—no. So we buy the book to find out what it is all about.

There will be a quick revulsion from these booky plays and public opinion will call for something else. Take the unpleasant farces that were so awfully plentiful last season—at its very inception—with promises of more to come, which promise was fulfilled. How quickly they died and were buried!

We seem to have escaped so many of them this year, in the tidal wave of book dramatization. We have mounted from the mire to the mountain top at a single bound.

Arizona is the realest, humanest thing we have in the town to-day. It gets at our emotions in some complex way and has the homely ring of truth—to its lines.

And we have Hamlet! But the critics are just beginning to discover that, after all, Hamlet wasn't so warm. Within the week they've nearly all dropped criticising the production or the players, but have gone back to first beginnings and are hauling the author over the coals.

Hamlet's author's grave must be worn tubular if he turns every time his memory is sat upon and his work—ye gods!—criticised.

The Matinee Girl dreamt the other night that she was riding in an automobile on upper Broadway, with all the electric lights blazing and cabs flashing here and there, filled with people on their way to the theatres.

Suddenly I saw, standing outside a drug store, an odd looking man with a Van Dyke beard and a white ruff round his neck.

He reminded me somehow of a lamb chop done up in a white paper frill, so I stopped the cab at the curb and beckoned to him. He came over quite courteously with his hat in his hand.

"Good time of day, madame," he said politely.

"Give you good den, sirrah," I said pleasantly, for I knew my Richard Carvel, and of course it was in a dream and you can do the most unconventional things in dreams with perfect propriety.

"Why linger we?" he said; "come, follow on."

At first I thought he was joking, answering me this way in blank verse, but I felt sure that he was interesting, so I invited him to step in the cab which I owned in the dream. He did so at once.

"Stranger in the city, I presume?" I said.

"Nay—Come again," he said.

Well, I'll confess this rattled me a little bit. It sounded like slang, and yet he seemed so sad.

"I fancy you haven't been long in New York?" I ventured again.

"How if I answer no?" he said.

I didn't wish to seem as though trying to pry into his affairs, for he seemed to be in trouble of some sort, so I called attention to the Victoria Music Hall. He seemed interested.

"There is a play to-night?" he interrogated; "if I could see the puppets dallying?"

"Yes—the Rogers Brothers," I replied; "very good show, I hear."

"Make you a wholesome answer," he said severely.

"They have two goats hitched to a carriage, and they make a great hit," I explained. "You see, the goats are newer than horses."

"I do not well understand that," he said.

"No? Well, there are some excellent jokes. One of the cast speaks of finding a pearl in an oyster, and another says, 'That's nothing; the other night over at Shanleys a girl got a diamond necklace out of a lobster.' Ha! ha! ha! Rather neat, that?"

"S'blood! Do you think I am easier to be played on than a pipe?" he cried.

I didn't know what to say to this, so I remarked that Ben Hur at the Broadway had twelve horses in the cast.

"A horse—a horse!" he mused, as though trying to recollect something.

"Twelve horses," I said, "and a mechanical stage for the chariot race; a scene that rouses the wildest enthusiasm. There's a horse in Arizona at the Herald Square, and a dog over at the Garrick that gets a recall every night."

"I understand you not," he remarked.

"Then there is John Drew at the Empire and Otis Skinner at Wallack's doing historical stunts, and James Hackett at the Criterion killing seven men every night."

"How I am punished with a sore distraction," he said, mopping his brow.

"You seem to need cheering up," I hazarded. "Now, at Weber and Fields' there is a drama that I can recommend. It is called Fiddle-de-dee."

"I stand aloof!" he said rudely. "It is but foolery!"

"Not in the box-office," I said. "They are in dead earnest there!"

"What is the reason that you use me thus?" he said pitifully; "I'll rant as well as thou. We'll put the matter to the present push——"

Again his fatal tendency to slang confused me. "How would you like to see Francis Wilson in The Monks of Malabar?" I asked. "Opera—musical, you know—songs and dances—Madge Lessing?"

"The play—the play's the thing!" he said.

"Over at the Garden Theatre there is a play called Hamlet," I told him. "You'd like it, I think, because it's so full of quotations. But it is a little dull. Shakespeare is a bit too slow for us here in New York."

"Treason! treason!" he murmured, and made a gesture signifying that he wished to alight from the cab.

"You don't mean to say that you are going to see Hamlet with all the other lively pieces to choose from?" I asked him in surprise.

"Where the offense is, let the great axe fall!" he shouted angrily.

"Then you are a critic?" I said.

"What, ho! Such bugs and goblins!" he cried with disdain.

By this time I was quite glad to get rid of the poor gentleman, but after he had bought a ticket and entered the theatre I told an usher to keep an eye on him, as he was quite violent.

But the usher came back and told me that he seemed to have something to do with the play, as he was standing up in the back counting the house and weeping bitterly.

That was my cue to wake up.

THE MATINEE GIRL.

Open time, Florence Opera House, October and November. Address E. M. McDonald, Mgr., Florence, Ala.

Wanted—Attraction for Fair Week, Oct. 8-13, Florence, Ala., Opera House. E. M. McDonald, Mgr.

GOSSIP OF THE TOWN.

Marie Gilmer has returned from Canada, having closed with the Richards Stock company.

Jenny Gross, a noted German actress, has been engaged by Director Heinrich Conried for a short season next March at the Irving Place Theatre. Fraulein Gross has made her greatest successes in comedy roles. For several years she was leading woman at the Lessing Theatre, Berlin, and she is now a member of the company at the Court Theatre, Dresden.

Edward E. Pidgeon, long prominent in newspaper and theatrical circles in New York and Brooklyn, has been appointed press representative of the Eastern bureau of the department of publicity of the Pan-American Exposition, to be held in Buffalo beginning in May. Mr. Pidgeon will assume command at headquarters in an uptown hotel.

Pauline Von Arold has been re-engaged for her original part in Hearts are Trumps. Last season she played Jessie Busley's part in the play for four performances, with great success.

Manager J. A. Luby has secured a new comedy-drama by William J. McKiernan. Mr. Luby will remain at his Summer home, Short Hills, N. J., until next month, when the work of organizing a company for the new play will be resumed.

Holbrook Blinn is likely to return to London before the season is over to appear in a new production.

Louis James and Kathryn Kidder, with their supporting company, are actively engaged in rehearsing A Midsummer Night's Dream at the Wagenhals and Kemper studio, Orange, N. J., preparatory to the revival of the play in this city on Oct. 8. At the same place Madame Modjeska, R. D. MacLean, Odette Tyler, and their company, also under the management of Wagenhals and Kemper, are rehearsing King John and other plays of their repertoire.

The Noble Lord, a new comedy by R. Marshall, will be played here by the Empire Theatre Stock company this season, and will follow Lady Huntworth's Experiment at the London Criterion.

Glen Macdonough's new farce for May Irwin has been christened The Belle of Bridgeport.

Gertrude Rest, daughter of former Alderman Rest, of Chicago, has joined the Castle Square Opera company at the Studebaker. For several seasons she has been a prominent amateur singer and actress. She will be known professionally as Gertrude Lenox.

The fifth annual convention of the National Phonograph Association will be held at Cincinnati this week.

The heirs of the late Henry Clay Miner sold recently to Maximilian Morgenthau the property at the southeast corner of Madison Avenue and Sixty-third Street, in this city. The price paid was $200,000.

After his present engagement with Daniel Sully, Theodore Babcock will star in Siberia, under management of Kennedy and Fielding, opening in Harlem, New York city, on Oct. 1.

Mrs. Stanley Johns (Margaret Neville), with A Romance of Coon Hollow, is the daughter of the late Sara Neville, of this city.

Frank W. Martineau will manage Lulu Glaser's starring tour. Miss Glaser will make her stellar debut in a new comic opera written for her by Edgar Smith and Louis De Lange, music by W. H. Neidlinger.

Kitty Gilmore and Lillian Maynard, with A Day and a Night, are making a hit in their specialty.

Magee and Dale, with the Keystone Dramatic company, presented at Salem, O., a new act by Harry Langdon, entitled A Troublesome Grip.

While Delmore and Wilson were rusticating near Boston recently, Mr. Delmore suffered a severe attack of chills and fever, which confined him to his room for several days. As soon as he was able to be about, they returned to their cottage, at Onset, where they are now preparing their new musical comedy, My Aunt's Nephew, for production in October. Manager Ira J. La Motte reports that Mr. Delmore is now almost completely recovered.

The Wedding Guest has been selected as the title of J. M. Barrie's new play, that will soon be presented at the Garrick Theatre, London.

It is said that The Scarlet Sin, George R. Sims and Arthur Shirley's new melodrama, will be seen in this country this season.

Referring to The Mirror's recent account of William Otis, Jr.'s, collection of more than 12,000 portraits of theatre folk, M. M. Jacobs has written to say that his wife has made during the past two years a similar collection numbering more than 19,000 pictures.

Liebler and Company have issued an attractive booklet containing portraits and descriptions of the characters in The Choir Invisible, reprinted from James Lane Allen's novel. The play will be produced at the Park Theatre, Boston, Oct. 1, with Henry Jewett as John Gray.

The orchestra at the Manhattan Theatre has been improved this season. René Stretti has been engaged as musical director and will have under his leadership a corps of superior musicians, including four members of Sousa's Band.

The Reaping the Whirlwind company narrowly missed disappointing a matinee audience at the Holliday Street Theatre, Baltimore, on Labor Day because of a delay of trains. The scenery did not reach Baltimore until after two o'clock, but through the vigorous work of the stage employes the curtain was raised shortly after three. In the rush one of the carpenters fell from the top of a set and was painfully injured.

David Conger, who has been engaged for an important role with Charles Dickson in Mistakes Will Happen, is a nephew of Minister Conger, the representative of the United States in China.

Clarke and Gardner, managers of Temple Opera House at Natchez, Miss., write: "In view of the recent race riots in the North we have been compelled to send this notice to all companies playing our house: 'Under no circumstances will we play a combination employing white and colored actors; they must be either all white or all colored.' If we were to play a company using both a riot would probably ensue."

The King of the Opium Ring company played Winnipeg, Manitoba, Sept. 3, 4, and left its four real Chinese actors south of the Canada line, the customs authorities having intimated that, once the Celestials were across the boundary, the United States Government would be compelled to refuse to permit them to return to the States. When the line was reached, therefore, the Chinamen were dropped, being picked up on the return journey.

Harry J. Ridings has joined A Stranger in New York as business manager, succeeding A. Thalheimer, who has been transferred to a like position with The Belle of New York.

Albert Gérard-Thiers, the voice specialist of the Stanhope-Wheatcroft Dramatic School, is back from a Western trip and has resumed his professional work.

Daniel Sully will finish his fifth and last week in The Parish Priest at the Fourteenth Street Theatre next Saturday night. The engagement has been successful artistically and pecuniarily.

Jobyna Howland, who lately returned from a vacation at her home in the West, has been engaged to originate the leading role of Mrs. Van Asteroid in Miss Printt, Marie Dressler's new play.

The regular season at the Irving Place Theatre will begin Sept. 29 with the performance of a double bill, consisting of a one-act comedy, entitled Die Sittliche Forderung, and a longer comedy, called Der Tugenhof. On the night of Oct. 1 Goethe's Egmont will be presented, and during the week that play and the double bill will be repeated. Several of the new members of the company will appear in these performances. Hedwig Lange, who has been engaged as leading woman; Marie Eisenhut, Herr Emerich, and Otto Gutbert, also engaged for the company, will arrive this week from Germany on the *Aller*.

Harry Bewley's Boer war play, The Soldiers of the Queen, was produced at Charlottetown, P. E. I., on Sept. 20 by the Boston Stock company. In the cast are Mr. Bewley, John M. Byrnes, John R. Higgins, Violet Barney, and the Lawrence Sisters.

Gerard Millar, said to be the only negro to have played Simon Legree in Uncle Tom's Cabin, has returned from Australia.

Alma Sherwood, who recently resigned from the Aubrey Dramatic Stock company because of the death of her sister, has become a member of Fulgora's European and American Star company.

George H. Broadhurst's new comedy, The House that Jack Built, will open at the Grand Opera House, Chicago, on Oct. 28, for a run. From there the attraction will be brought directly to the Madison Square Theatre, New York, for the rest of the season.

Lottie Williams Salter is negotiating with Oliver and Leslie Morosco for a starring season of eight weeks at the Grand Opera House, San Francisco, in a repertoire of popular melodramas.

The Actors' Church Alliance has secured a firm foothold in Baltimore, and the ministers in that city are deeply interested in the work of the society. The churches there that are now open to the Alliance are as follows: The Church of the Holy Comforter, Rev. W. A. Crawford Frost; the Cathedral, Rev. William T. Russell; the Universalist Church, Rev. Anthony Bilkovsky; the Eutaw Place Temple, Rev. William Rosenau; the Central Presbyterian Church, Rev. De Witt C. Benham, and the Church of St. Michaels and All Angels, Rev. Dr. C. Ernest Smith.

Alice E. Ives is writing the play in which Selma Herman will star next season.

Alice Irving is resting at her farm near Boston, having decided not to play this year. Next season she may star.

Carrol Marshall (Mrs. Willis Marks), who has been ill at the Waldeck Hospital, San Francisco, for several weeks, has gone to her home in Los Angeles, where she will rest this season.

Mrs. Selby Tapsfield's Martha is one of the features of the Morrison Faust company. Her portrayal of the frivolous old flirt is an excellent bit of character work.

Charles Marriott, who has just recovered from a serious illness, has been engaged by Liebler and Company for Mrs. Le Moyne's company.

Lottie Hyde and her sister, Jessie Burns, have been appearing in a musical Dutch act for the past two months, but owing to Miss Burns' sickness have been forced to cancel their future engagements. Miss Hyde has signed for her old part of Linda in Charles Dickson's Mistakes Will Happen.

A divorce was granted in this city on Sept. 7 separating Frank A. Ehret from his wife, Ada Dare.

At the forthcoming election in England the candidates for Parliament will include, it is said, Dr. A. Conan Doyle, Gilbert Parker, Anthony Hope, Jerome K. Jerome and J. M. Barrie.

Frank Cushman is going to star this season in a new play by Robert Griffin Morris.

Beatrice Hamilton is ill at her home in Syracuse.

The Savoy Theatre will be opened, it is now announced, on Oct. 1, with The Military Maid, the cast including Josephine Hall, Henry Bergman, David Torrence, Sidney De Grey, Charles Riegel, Frank Doane, Phebe Coyne, Mrs. Matt B. Snyder and Lucille Verna.

San Toy will replace The Rose of Persia at Daly's next Monday, with James T. Powers, George K. Fortescue, Melville Stewart, Edward Gerard, Wilfred Clarke, Marie Celeste and Minnie Ashley in the cast.

M. J. Murphy, who has been editing a paper at Far Rockaway, N. Y., this Summer, had a narrow escape from drowning last Thursday. With three others he was fishing off Inlet Point, when the rudder of the boat was lost and the wind capsized the boat. Leaving his companions clinging to the upset boat, Mr. Murphy swam for the shore, fully half a mile. A heavy sea was running, and a life saver rescued him almost exhausted. Then the others were brought to land.

ENGAGEMENTS.

Florence Evans, for Lady Robert in The Royal Box with Andrew Robson.

Henriette Browne, with Nathan Appell for leads with the Klaw Dramatic company.

Bart W. Wallace, for Miles Cavanaugh in Sporting Life.

Joseph Cleworth, with Gertrude Coghlan.

Georgena Lingard, with Size Brothers.

Rudyard Ellison, F. Brewster Smithe, Phyllis Mackaye and Shirley Culbertson, for Herbert Labadie's Faust.

Tony Sullivan, with Frank E. Baker to play the title part in Mrs. B. O'Shaughnessy, Wash Lady. Mr. Sullivan has returned recently from Europe, where he has spent the last four years.

Merri Osborne, Gilbert Gregory, and Eric Hope, for The Gay Grisette.

W. H. Gerald has been engaged to support Lillian Burkhart in vaudeville. He opened at Atlantic City Aug. 27.

Frank Beal, with Liebler and Company for Lost River.

Emile La Croix, for Man's Enemy.

Eileen Seymour, for Lost in Egypt.

Harry Mainhall and Frank Soule, for The Little Minister.

Charlotte Evelith, for The Night Before Christmas.

George S. Probert, for David Harum.

Harry Clark, for The Wooing of Mrs. Van Cott.

W. C. Lother and Frank Bushee, for A Ride for Life.

William Parke, as assistant stage-manager, with E. H. Sothern.

David Hanchett, with Walker Whiteside.

Orlin Kyle, for the heavy in Lost in the Desert.

Spottswood Aitken, for A Runaway Girl.

Thomas H. Ince, re-engaged with David Belasco for Zaza.

Arthur Donaldson, who starred in Yon Yonson last season, for Prince Casimir in Her Majesty.

Fred Hardy and Frank Holland, for Under the City Lamps.

Argyle Gilbert, for the Irish character part of Mrs. Burns, introduced this season in The Gunner's Mate.

Grace Griswold, for The Village Postmaster (No. D, to resume her old part, pending the booking of her sketch, Billie's First Love, which has been accepted by the Association of Vaudeville Managers.

Garland Gaden and Laura Lorraine, for Blue Jeans.

Mae Burt and Maud Bergrath, to do their specialty in Gorman Brothers' new comedy, Two Jolly Companions.

W. A. Furgeson, as stage-manager, Mamie Lincoln, and Frances Ahern, with W. A. Brady's Sapho.

G. Bruce Richardson, for the Green Dramatic company.

Dixon and Holmes, and May Odetta, for The Star Boarder.

Eva Chaffee, for the Shayton New York Stock company.

Elsa Van Braham, with Charles B. Hanford, for Private John Allen.

Melbourne MacDowell, Charles Tingay, Hudson Liston, Marie Dantes, Lillian Dix, John F. De Gaz, and John Thompson, for Theodora.

Gray Fowler, by W. A. Brady, for Sapho.

Anna Laughlin, for the soubrette part in The Belle of Bohemia.

Mortimer Weldon, with Maude Adams in L'Aiglon.

J. J. Jaxon, by Frank L. Perley as stage director of the Alice Nielsen Opera company.

Maurice Barrymore, by D. V. Arthur as leading man with Marie Burroughs in The Battle of the Strong.

Katherine Erle, for The Cipher Code.

W. J. Butler, for Waddles, and Emma Lathrop, for Mrs. Erlson, in Rice's When We Were Twenty-One.

Florence Huntley, for The Great White Diamond.

IN OTHER CITIES.

SAN FRANCISCO.

Another Dickens play was on the boards at the Columbia 3-10, when Clay Clement and L. R. Stockwell and their co. presented an adaptation of Dickens and Collins' "No Thoroughfare," under the title of A Great Obstacle. Although much fault might be found with the construction of the play, the co. gave a very creditable performance, and made the most of the slender opportunities this drama affords for real, live acting. Clay Clement gave a very artistic portrayal of Obenreizer, and Mr. Stockwell was equally good in the pathetically humerous part of Joey Ladle—one of his best roles. Mrs. Clement was excellent, and Alice Lennon was much admired as Sarah Goldstraw. Much credit was due Misses Powell and Pomphret and Messrs. Canfield, Lonsdale, King, and Feltz. A Great Obstacle was followed by The New Dominion 10-17, and large and interested audiences filled the house nightly. As Baron Hohenstauffen Mr. Clement was delightful and much more happy than in the role of Obenreizer. Much praise should be given all the members of the cast, for their graceful presentation of the comedy has made it very pleasing.

The regular stock season at the Alcazar opened 3 with Howard Hall and Dorothy Dorr as leading people. The first bill was The Masqueraders, which was comparatively new to San Francisco. Mr. Hall, in the part of David Remon, proved himself to be a very accomplished and conscientious actor, and was graceful and pleasing. He is already a favorite. Miss Dorr's part was not well suited to her, and did not afford a fair opportunity of proving her ability. Howard Scott, Clarence Montaine, Lorena Atwood, and the rest of the co. were very good. A revival of The Girl I Left Behind Me was offered 10-17. The house was packed to its utmost capacity every night. Miss Dorr was charming and sympathetic in the part of Kate Kennion, and Mr. Hall made a decided success of Lieutenant Hawkesworth. They were ably supported by the best members of the Alcazar co., notably Lorena Atwood, Polly Stockwell, Howard Scott, William Edward Emery, and George Webster. Mr. Wilson was very good as the Major. The Widow's Husband 17-24.

The Children of the Ghetto and Trilby were given at Morosco's Grand 3-10 with the same cast as before. This was Wilton Lackaye's last week here. Leonard Bircle's version of Quo Vadis was on 10-17. What the play lacked in coherency was made up by vigorous acting and splendid scenic effects, for which latter the immense stage room at the Grand offers every chance. Three live lions were blood-curdling features of the performance. Considering that the Frawley co. are unused to this kind of work, their rendering of the play was very satisfactory. Harrington Reynolds showed considerable depth in the part of Petronius, and Henry Roberts was good as Vicinius. Marie Van Buren was a charming Lygia, but Pearl Landers was miscast as Eunice. Mr. Amory was strong as Nero, and Miss Caulfi played Poppae creditably. Quo Vadis will run until further notice.

The music lovers of San Francisco are still flocking to the Tivoli to hear the grand opera co., whose popularity seems to grow with their stay. Ernani and Carmen alternated 3-10, with Russo, Ferrari, Nicolini, Zani, and Stewart in the former, and Berthald, Salassa, Schuster, Repetto, Anna Lichter, Frances Graham, and Polcini in the latter. Cavalleria Rusticana and I Pagliacci alternated 3-10. Faust and Il Trovatore 10-17.

The Alhambra reopened 3 with Ship Ahoy, Ferris Hartman taking the leading part, and the way in which the public responded must be very gratifying to the management. Hartman, of course, was the same old Ferris, and, as usual, captured the bulk of the applause. But Oscar Frank and Christy O'Connaugh earned a good share of attention, and have made themselves popular. Gertrude Wade and Julie Cotte, as well as the rest of the women, were very much appreciated. Ship Ahoy has certainly made another hit, and there is every reason to believe that the house will be packed as usual next week—the last of Ship Ahoy.

The California will reopen 15 with The Azzali Italian Opera co.

DE GUY SIMPSON.

MILWAUKEE.

The Thanhouser co. entered upon its third regular season at the Academy 17, and to mark the event, Manager Thanhouser offered his patrons a splendid production of Faust, in which neither expense nor pains were spared in order to eclipse if possible all previous efforts. The occasion was also marked by the reappearance of Frederick Paulding in the cast as Mephisto. The task of designing the necessary scenic and electrical effects, superintending the rehearsals, and bringing to a successful issue a production of such magnitude, was accomplished by Mr. Paulding in a manner which calls for unbounded praise. The garden scene, the fountain square, the brocken and the final tableau commanded universal admiration and astonishment, and showers of well deserved applause were bestowed at frequent intervals. Mr. Paulding's Mephisto was a powerful and telling portrayal. Eugene Moore offered an ardent and graceful Faust, and Edgar Baume made a splendid Valentine. The reappearance of Eva Taylor was the signal for an outburst of applause, and she won fresh laurels for her Marguerite. Kate Woods Fiske, as Martha, strengthened the good impression she has made, and Eugenie Hayden, the new ingenue, appeared as Liza, in which slight role only a glimpse of a pretty face and the brief sound of a sweet voice were to be obtained. The rest of the co. ably filled the remaining roles, and incidental music from the opera of Faust was arranged by Franz Mayr. The auspicious opening of the third Winter season foretells continued success for this admirable organization, and another prosperous season would be a well merited reward for Edwin Thanhouser's skillful management and untiring zeal. The Magistrate 24-30.

West's Minstrels filled a two days' engagement at the Davidson 16, 17, and enjoyed good business. When the curtain rose on the first part, revealing the chorus, comedians, and orchestra dressed in showy costumes of white and gold, with a beautiful and brilliantly lighted setting as a background, a spontaneous round of applause proceeded from the audience, and each side won an enthusiastic encore. Richard J. Jose was received with great enthusiasm, and Manuel Romain, John P. Rogers, Frank B. Hammond, Joseph Garland, Charles Ebsedale, and W. H. Hallett displayed good voices. Raymond Teal and Charles Whalen on the ends, and W. H. Hallett, as interlocutor, kept the jokes going until the introduction of Billy Van, Ernest Tenny, and W. H. West. Billy Van brought down the house in his own droll and unconventional way, and Ernest Tenny had a fund of side-splitting witticisms, while William West helped along the fun in his usual style. An entertaining second part was contributed to by the De Elmar Trio, Teal and Whalen, Billy Van, Waterbury Brothers and Tenny, and an acrobatic act by the Elo Brothers, which for skill, endurance and graceful execution has never been equaled here. Len H. Salisbury ably directed the orchestra, and the management of the organization is in the efficient and experienced hands of Sanford B. Rickaby. House dark 18-22. The Burgomaster 27-29. Stuart Robson 27-29.

Katie Emmett, in The Waifs of New York, was the attraction at the Bijou 16. A well filled house assembled for the opening performance, and a large advance sale insures a good week. The familiar play aroused alternate expressions of sympathy, mirth and gratification, and the various triumphs of Willie Rufus were applauded uproariously. Katie Emmett in this role was, of course, the central figure, and she is just as good as ever. Lorin J. Howard was a prime favorite as Hans, his work being exceptionally clever, and Revel Germaine, Harry Dickson, Bud Meley, Warren R. Hill, George F. Bird, Faith Howard, Blanche Holt, and Little Lyle are all entitled to praise. The performance was very satisfactory and entirely to the liking of the spectators. A Day and a Night 27-29.

The season at the Pabst will open 30 with the German Stock co. in Don Carlos, followed by Georgette oct. 3 and Prof Schuhe 7. The co. will contain Paula Wirth, Margarethe Pasbake, Else Reny, Miss Berthger, Else Hueting, Else Kramer, Anna Gerlach, Trudi Lobe, August Meyer-Eigen, Ludwig Lindhoff, Ewald Bach, Herman Wethke, Julius Donat, Heinrich Gordon, and Fritz Hartzheim. Leon Wachsner is sole manager.

A benefit performance will take place at the Alcazar 21 in aid of the Galveston sufferers. Contributions to the programme will be given by the Thanhouser co., Hopkins' Transoceanic co., Katie Emmett co., Broadway Burlesquers, and the combined orchestras of the Academy, Alhambra, Bijou, and Davidson.

Mention of the exquisite portrayal of Polly Love, by Adelaide Warren, and the effective interpretation of Drake, by Arthur Maitland in The Christian, was inadvertently omitted last week.

CLAUDE L. N. NOERR.

PITTSBURG.

The Grand Opera House Stock co. presented Men and Women 17-22. This play offered rare opportunities for handsome settings, of which Stage Director J. C. Huffman did not fail to avail himself. His selections and disposal of bric-a-brac, draperies and armorial decorations were in exceptionally good taste, and won unstinted praise. The intelligent interpretation given the play by the members of the stock co., and the earnestness with which they essayed their roles, rendered the production unusually enjoyable. William Ingersoll as William Prescott, acquitted himself with great credit. Frances Drake had a difficult emotional role as Agnes Reiman, which she enacted in a manner that was highly satisfactory. Marian Ballou was charming as Margery Kline. Thomas W. Ross played the part of Sam Penfield with his accustomed cleverness. Edward Leland gave an excellent portrayal of the exacting role of Caleb Saltman. George Settle Spencer, as Israel Cohen, contributed a good piece of character work. Herbert Cutler deserves praise for a splendid bit of acting in the part of Woodbury Pendleton. Joseph Woodburn was seen to advantage as Colonel Zachary Kip. Willis Martin as Edward Seabury, Benjamin Johnson as Stephen Redman, Lida McMillan as Mrs. Kate Delafield, and Alice Gale as Mrs. Jane Prescott, were excellent. The others in the cast were acceptable. All the Comforts of Home 24-29.

A Guilty Mother began a week's engagement at the Bijou 17 to a full house. The co. was an adequate one and the play was heartily enjoyed. Among those who contributed to the success of the production were May Wilkes as Madeline Verrall, John T. Lockney as Francisco Castelli, Pauline Fletcher as Cleo Du Parc, May Templeton as Gabrielli, Louis Hartman as Lord Cumberhead, James Kyle McCurdy as Jack Rutland, Oscar Bamney as Paul Verril, Fannie C. Ferris as Shrimp, Dorcett Ashton as Kitty Jumper, May L. Bell as Lady Oakley, Carrie Bartlett as Lady Thornley, James A. Nesbitt as Charles Wanks, James F. Kearsley as Michael Carney, John W. Lamb as Washington Snow, and Leo Hart as Major Oakley. The character songs and cake-walk of the Goungs, and the banjo, ocarina and xylophone solos of May L. Bell, were pleasing. A Female Drummer 24-29.

A Stranger in a Strange Land was at the Duquesne Theatre 17-22. The co. is a capable one. The cast is as follows: Jack Thorndyke, William Friend; Charles Dudley, Charles Drake; John Reiler, E. J. Mack; Ta-Mo-Nee, Joseph Cusack; Arthur Lowe, Charles N. Lum; Harrington, Charles De Land; Watson, Frank J. Gorman; Jenkins, Frank Connelly; Alice Wellington, Beatrice Norman; Honorable Mrs. Barton Holcombe, May Anderson; May Holcombe, Estella Wilmott; Grace Thorndyke, Ottillie De Lano. Next week, Flo Irwin in Miss Kidder.

The Empire Theatre co. was at the Alvin 17-22, presenting Lord and Lady Algy. Next week, Primrose and Dockstader's Minstrels.

The first of a series of entertainments by the South Side Glee and Mandolin Club was given at Turner Hall, South Side, 19.

The Mozart Club gave Glade's The Crusaders at Carnegie Music Hall, Pittsburg, 20.

A concert was given in Curry University Hall 21 for the benefit of the Galveston storm sufferers.

The Eanda Rossa, Eugenio Sorrentino, conductor, closed a two weeks' engagement at the Pittsburg Exposition 15. Emil Paur and his Metropolitan Orchestra were the attraction 17-22.

J. W. Conant, formerly manager of Duquesne Garden, has been appointed superintendent of the Alvin Theatre.

Lings von Kunits, violinist, and Stephen Leyshon, pianist, have arranged to give a series of five Beethoven recitals at the Pittsburg Conservatory, the dates being Sept. 28, Nov. 30, Jan. 25, March 29 and May 24.

John R. Reynolds, of this city, went to New York 15 to take up his work as business manager for the James Kidder co.

H. M. Bennett, owner of the Bijou Theatre, has commenced the construction of the office building on Penn Avenue, the entrance through which will ultimately be a part of the projected enlargement of the Bijou. The work is being done in conformity with the plans prepared for the improvement and enlargement of the theatre, which will probably be done next year. The barricade erected about the work temporarily by the contractor seemed to George E. Gill, the advance agent of Flo Irwin's co., which comes to the Duquesne Theatre 24, to present exceptional opportunity for advertising his attraction. Mr. Gill made repeated attempts to secure the space, offering liberal bribes therefor to those in charge, but without avail. He was considerably discomfited at his failure until informed later by Brady Wilkin, press agent of the Bijou, that the property belonged to Mr. Bennett, the owner of a rival house, when he acknowledged that it was up to him to buy.

The attention of managers and agents of theatrical cos. having engagements in Pittsburg is called to a fraud that was frequently perpetrated upon them last year, and that has been attempted this season. An enterprising individual, having letter-heads of the various Pittsburg newspapers, and signing himself "Dramatic Editor," has written requests of the visiting agents and managers for passes. These requests usually have been honored, and the passes thus obtained have been sold. In order to guard against this imposition, it may be well to note that the list of dramatic editors and critics is as follows: "Leader," H. N. Duff; "Press," David Lowry; "Post," Frank Merchant; "Dispatch," Frank Patterson; "Commercial Gazette," C. C. Moore; "Chronicle Telegraph," Forrest Price; "Times," John Augus Mackaye; "News," the City Editor; "Bulletin," F. W. Muller; "The Index," Robert G. Paul; "The Library," the Managing Editor; "The Society Courier and Amusement Bulletin," A. O. Carpenter.

L. W. MENDELSOHN.

NEW ORLEANS.

The Grand Opera House opened its regular season 16 with the Baldwin-Melville Stock co. in The Prodigal Daughter. The co. met with the heartiest approval from a crowded auditorium. Lavinia Shannon, leading lady, has all the requisites for emotional parts, and as Rose Woodmere was sympathetic and winsome. Jane Holly, who played the part of Violet Woodmere, has considerable beauty, but as the role does not call for much dramatic ability, she will be seen to better advantage later on in the season. Blanche Seymour, one of the successes of last year's stock co., promises to maintain her popularity, and made much of Dorcas. Anna McGregor was an amusing Madame Delmard. Leighton Leigh, leading man, as Captain Harry Vernon, was a happy surprise, and will become a matinee idol before the season is many weeks old. J. M. Sainpolis, as the designing villain was highly satisfactory, and the fact that he is a New Orleans boy will add considerably to his success. The part of Sir John Woodmere, the devoted father, was carefully looked after by Thomas E. Findlay. H. Percy Melden was a good Julian Belford, and L. O. Hart, as Dudley Roper, gave a good interpretation of Jewish character. Giulio Sorelo, another New Orleans boy, did good work as Tom Blinker, and Thomas J. Grady as Lord Ranbury was first-class. Hugh Gibson, Albert Weazie, James Patterson, William Ormsby, F. Tyrrell, and Nellie Temple were also satisfactory. The play was correctly staged and costumed, and the race-course scene was realistic. Mr. Barnes of New York 23-29. The co. will present a different bill every week, and four matinees weekly will be a new innovation. The roster of the Grand for this season is: Morris Marks, manager and treasurer; H. A. Ottman, press agent; J. J. McCarthy, advertising agent; W. H. Evans, M. Will, M. J. Walsh, door-keepers; D. Jordan, electrician.

McFadden's Row of Flats was the attraction at the Crescent 16-22, and the twenty-six people in the cast contribute to an up to date and amusing performance. A Poor Relation 23-29.

At the White Horse Tavern will open the Tulane 23. West End, on Lake Pontchartrain, closed 16, having had a most profitable and successful season. Weldon's Concert Band, its chief attraction, hence to Houston and other Texas towns. William A. Reed, with his vitagraph outfit, accompanies the band.

J. MARSHALL QUINTERO.

ST. PAUL.

George H. Broadhurst's latest farce, The House that Jack Built, was given its first large city production at the Metropolitan Opera House 16-22. There was an unusually large audience. The farce was received with every mark of favor throughout the three acts, and made a big hit. The staging, settings and scenic effects were excellent. The characters are cast fittingly, and the plot presents many decidedly clever and very funny situations. The lines are original, bright, clean and sparkling, accompanied with brisk action, and the piece goes with a dash and dash from first to last that provoked uproarious laughter and most hearty applause. Thomas A. Wise, as William Shib is the center of the fun; his comedy is buoyant and consistent, his personality interesting and convincing. He gave a capital and unctuous impersonation, and scored a hit. Alfred Klein's Percy Huntington was a very able impersonation. Herbert Ayling, as Dr. Jack, evidenced an admirable conception. Charles Cherry's Sir Edward Singleton was a well conceived interpretation. Mrs. Annie Yeamans does a clever bit of work, and was particularly happy in the role of Mrs. Dodge. Brandon Douglas makes a graceful and charming Hester. Dr. Jack's Daughter. Grace Dudley is a dainty and winsome Florence Dodge. Jennie Yeamans does a very taking bit of character work as Lily Linton, a vaudeville artist. Anita Bridger was a pleasing Japonica. Fred W. Peters as Bedford Madison, Roy Fairchild as Bedford Madison, Jr., and Harrison Armstrong as General Hito, all were excellent. The Dairy Farm 22-29.

At the Grand Opera House Frank Tannehill, Jr., and his clever co., under the management of W. W. Randall, presented A Young Wife 16-22, opening to a full house. The scenic equipment is adequate, and the plot is replete with intense action. Frank Tannehill, Jr., as Horace Greenough Dobbins of Vermont, gives a most pleasing delineation of a down east Yankee. Ethelyn Palmer created a very favorable impression as Ethel Douglas. Dora Booth is pleasing in the part of Grace Douglas. Harold Cahill as Clarence Douglas, Ernest Howard as Hubert Douglas, Harry L. Barber as Sir John, and Effie Gilbert as Mrs. Martin did commendable work. Carl Stockdale as Louis Marks won marked favor. A Stranger in New York 23-29.

GEORGE H. COLEMAN.

JERSEY CITY.

The Grand's Mate began its season here at the Academy of Music 17-22 to a fine house and the business has continued big. For a first performance it was smooth, even if the promoter fought to head prompting in the last act. The cast is a fair one, and the last week was done by Hoyte Boulton as the Skipper's Mate, Harry Jolesonde as a comic Dutchman, P. H. Crosby as the Portuguese, Edward Porter as Enoch, F. A. Hunter as Ben Lomax, Marie Sawyer as Bluebell, Dorothy King as Millicent, Lucie Valentine as Phoebe Dell, Marion Clifton as Mrs. Lomax, and she played the part in a breezy, snappy manner, and Angela Gilbert as Mrs. Rouse. Song and dance specialties were introduced by Edward Powers and Louise Valentine, which were warmly applauded. J. W. Walters and George Gilday did excellent dancing. The Telephone Girl 24-29. The Heart of Maryland oct. 1-6.

Sullivan and Blair's gorgeously staged Slaves of the Orient was presented at the Bijou Theatre 17-22 to fair business. The play contains a thrill to every 5ck of the watch. J. Jordan as the villain carried off the honors. Adele Palmer was excellent, and Lucie Moore as the heroine was strong. Shenandoah 24-29. The Bowery After Dark oct. 1-6.

Mrs. H. F. Soeller, of the Lyric Theatre, Hoboken, entertained Mrs. J. K. Emmet (Lottie Gilson) 20.

Manager Frank E. Henderson gave away assorted silver for souvenirs at the Academy of Music 20, in conjunction with the management of The Gunner's Mate.

Michael Alexander, stage machinist of the Bijou, Jersey City, is acting as stage carpenter at the Academy of Music. He leaves here Oct. 1 to join his co. in Brooklyn.

Edward Gorman, tenor, late of West's Minstrels, is at his home in this city.

Business at local theatres 10-15: Academy, very good; Bijou, big; Ben Ton, fine.

The Elks are preparing for a big social session 24.

WALTER C. SMITH.

TORONTO.

By far the best thing seen here this season was the presentation of A Parisian Romance by the Valentine Stock co. 17-22. Robert Evans in the role of Baron Chevrial gave a masterly delineation and showed himself to be a character actor of rare attainments. Jack Webster played admirably, making a manly and dignified hero, while the work of George C. Robinson, Osborne Searle and Everett King was almost beyond criticism. May Hosmer, Kate Blancke and Ruth Watson successfully assumed the women's roles. Ingomar 24-29.

The No. 2 Valentine Stock co. will open a season at Halifax shortly. Mr. Patrick Bonner, the local manager, has already gone East.

A Lady of Quality, with Eugenie Blair in Julia Arthur's old role, opened to fair business 24. Miss Blair herself was forceful and always natural, and achieved a marked success, but her co. was entirely inadequate with the exception of Frederick Backus and Mr. Carew. Andrew Robson in The Royal Box 24. Said Pasha (local) 27.

A Young Wife, a strong melodrama, was put on at the Toronto 17 before a large and appreciative audience. The co. is a capable one, and the situations are at once realistic and sensational, the interest being maintained till the drop of the curtain on the last act. Selma Herman in the title role was quite equal to her trying part, and proved convincing at all times. Praise is also due Mr. Craig for his work in the grotesque character he assumes. The piece was well staged, and the scenery and effects good. Through the Breakers 24-29.

Harry Rich has signed with Le Voyage en Suisse.

John Fay Palmer joined John Griffith's co. at Benton Harbor, Mich., 17, and will play with him through the provinces.

Norval Manning, formerly treasurer of the Grand Opera House, and the Academy of Music, Toronto, has been engaged by A. J. Small to manage the Royal Theatre at Guelph.

The Theatre Albert, at Stratford, will open Nov. 1.

J. V. McAREE.

KANSAS CITY.

Henry Miller, who was billed to open the season of the Coates Opera House 20-22, has been disabled by throat trouble and obliged to cancel his engagement here. Tim Murphy in A Bachelor's Romance will, therefore, be the opening offering 24-29.

At Piney Ridge had a good reception at the Grand 16-22. The author, David Higgins, played the part of the hero, Jack Rose, giving it a manly conception, and Georgia Waldron as the heroine was also excellent. The local atmosphere of Tennessee was well simulated and the troubles of the lovers earnestly entered into by the audiences. Chauncey Olcott 23-29.

A Night Off was well produced by the Woodward Stock co. 16-22, and the clean, brisk comedy proved entertaining. Harry Beresford as Marcus Brutus Snap, deserves special praise, and Will Davis and Gertrude Berkeley as Professor and Mrs. Babbitt were excellent. Frances Roberts, Lester Lonergan, and others of the co. were prominent in the fun making. The Idler 23-29.

Midnight in Chinatown, with all the strange scenes its name implies, was the attraction at the Gillis 16-22 and proved a lively melodrama with an intricate plot, numerous perils of trouble and the usual happy ending. Charles Gardner as the hero, Blanche Warren as the heroine, and Horace Vinton as the villain, were all good, and the rest of co. was fair. The scenic effects were quite elaborate. Business was excellent. The Stowaway 23-29.

The new Standard Theatre will open 23-29 with The Jolly Grass Widows as its first offering.

FRANK P. WILCOX.

PROVIDENCE.

The Heart of Maryland received a good presentation at the Empire 17-22 and drew large houses. The part of Maryland Calvert was portrayed by Mabel Howard in a satisfactory manner. Frank A. Conner as Colonel Kendrick, Walter Belasco as Sergeant Blount, Anna O'Evan as Nancy McNair, E. J. Murphy as General Kendrick were seen to good advantage, and the other members of the co. played their parts well. Eight Bells 24-29.

Woman and Wine was presented at the Providence Opera House 17-22 by a co. including Frank Deshorne, Sylvia Lynden, Zelda Pahll Sears, and Millie James. Willie Collier 24-26. Quo Vadis 27-29.

An entertainment for the benefit of the Galveston sufferers was given at the Providence evening 16 through the enterprise of the Manufacturers' Outlet Co., of this city, which netted $1,091.25. Those who participated were Reeves American Band, Bowen E. Church, director; orchestra, under the direction of C. Raymond Ladd; Babe Williams, Williams and Tucker, Bessie Lamb, Hines and Remington, Tony Fernandez, Carleton and Terre, Joe O'Hare, Bert and Sophie Leslie, Johnstone Brothers, and the Apollo Singing Club. The White Rats of America and the Boston Music Hall gave generous aid in making the affair the big success that it was. The theatre was donated by the management.

Director Jules Jordan, of the Arion Club, announces plans for the coming season which include a concert performance of Gounod's Opera, Faust; a miscellaneous concert, and either Gounod's Redemption or Gluck's opera Orpheus. The first rehearsal of the club will be held Oct. 1.

HOWARD C. RIPLEY.

MINNEAPOLIS.

The Dairy Farm was given at the Metropolitan Theatre 16-22, opening to a good sized house. Both play and co. were well received. John Milton gave a splendid characterization of Nathan Newkirk. Mac M. Barnes was an admirable Squire Hurley. W. R. Walters deserves special mention for his work as Bob. Theodore Rock was an excellent Simon Krum. J. H. Gollinghead made the most of Elias Plough. Harry Dunkenson was hapily cast as John. Sarah Ward was very effective as Sarah Newkirk, and Blanche Carlyle made a pleasing Minty. The play was well staged. The House that Jack Built 23-29.

Sporting Life returned to the Bijou Opera House for a week 16, opening to large houses. The production was greeted with the usual demonstrations of approval. Aida Blair, of this city, appeared as Olive De Carteret and made a very favorable impression. Herbert Brennon was fairly good as Philip Cavanagh. John T. Dwyer made the most of De Carteret. Burt Wallace caught the house as Miles Cavanagh, and Delmer Johnstone won favor as Lord Woodstock. Frank B. Blair and Edith Murrin also gave excellent personations of the cockney couple. Elaborate scenery and stage effects. A Young Wife 23-29.

The Royal Marine Band of Bois gave two very enjoyable concerts at the Lyceum Theatre, afternoon and evening, 18.

A special Indiana Day was held at Dairy Farm, was given at the Metropolitan Theatre afternoon 17 for the benefit of the Galveston sufferers. A large audience was present and a big purse was turned over to the Mayor for the fund.

CHARLES S. CAMPBELL.

DENVER.

E. J. Morgan as Silver Cross, commenced on the Henry Miller co. opened at the Broadway Theatre 12-15.

Brown's in Town was the attraction at the Tabor 9-15, and Barlow Brothers' Minstrels were at the Denver during the same period.

At the Lyceum, which does not open its vaudeville season until 23, a special engagement of three nights and a matinee, commencing 21, was played by Lamont, the magician, who gave a most novel and pleasing exhibition.

News of two great favorites formerly playing in stock work here has reached this city. Little Alice, the most talented and artistic leading woman who has ever appeared in Denver's stock co., has been engaged to play the leading ingenue role in Hearts are Trumps, opening in Brooklyn Oct. 8. Fred Perry will be a member of Blanche Walsh's co. that will open in Montreal at Montreal Oct. 1.

E. L. CARSTARPHEN.

MONTREAL.

Blue Jeans was in Paris to the attraction at the Academy 17-22. Miss Booth makes a hit in her leading scene which is genuine and artistic in its finish. Frank Nelson, an old stock favorite, has also good support. The play itself does not amount to much. A Young Wife 24-29.

The Last of Lenox Man is the title of a new play by Louis Evan Shipman, which will be seen in A Modern [illegible] House 24.

[illegible] of Bob Acker, a [illegible] Theatre will probably be [illegible] 27 to 4 [illegible] Opera Co. [illegible] Theatre [illegible]

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NEWARK.

The Telephone Girl is at the Empire 17-22. Dave Lewis and Mabel Hite are the chief operators, assisted by a large and competent co. The receipts 17 were given to the Galveston sufferers. The Gunner's Mate 24-29.

A Gilded Fool by the Columbia Theatre Stock co. 17-22 proved fairly popular with the patrons of that house. Carleton Macy was excellent in Nat Goodwin's old role. Kate Dalgish, Selley Brown, George Neville, Margaret May, Bert Lytell, Charles Halleck, Harriet Sterling, Carrie West, Burrell Barbarette, George Hammond, James Munn completed the cast. Heedman Blind 24-29.

At the New Century Theatre Squire Kate is the stock co.'s bill 17-22. Una Abell in the title-role did some good work. Lawrence Hanley is winning the good opinion of his audiences. The stock co. will rest 24-29, as Manager Neu has rented his house to a local organization.

The Newark will open 24 with May Irwin in The Belle of Bridgeport.

Manager Jacobs has secured The Great Ruby for the Columbia Stock co.

C. Z. KENT.

DETROIT.

Herbert Kelcey and Effie Shannon opened a week's engagement at the Detroit Opera House 17 in Mr. Daughter-in-Law to a large audience. In the supporting co. are Verner Clarges, William Elton, William Bong, G. C. Pearce, W. A. Evans, Mrs. Isabel Waldron, and Winona Shannon. The Only Way 24-29.

At the Lyceum 16-22 the bill is Primrose and Dockstader's Minstrels. Their songs are all new, with one or two exceptions, and their jokes are worth listening to. Lew Dockstader introduces a funny skit. George Primrose produces a new transformation scene entitled The Sunny, Sunny South. Larry Dooley and Neil O'Brien are good end men. The Carl Damann Troupe, and Eggert and O'Brien also scored. Because She Loved Him So 23-29.

The Gamekeeper is playing to crowded houses at Whitney's 16-22. Smith O'Brien in the name part, and Kitty Coleman as Molly Doolan were liberally applauded. Norma Hyatt as Kathleen O'Neill also won favor. Others in the cast deserving of mention are Thomas J. Smith and Walter H. Green. The Woman in Black 23-29.

FREDERICK KIMBALL.

OMAHA.

At Boyd's Theatre Eddie Foy was seen in A Night in Town 12, 13. Foy is very amusing, and his co. quite capable for what is expected of them. A Day and a Night made a very good impression 14, 15, the work of Tom Martin being especially praiseworthy. The Hottest Coon in Dixie was enjoyed by many 16. The regular season at the Boyd was opened 17 by The Only Way co., with Edward Morgan as Sydney Carton, Henry Miller having to temporarily retire from the stage, owing to throat trouble. While the announcement of Mr. Miller's indisposition proved a great disappointment, Morgan's interpretation of the role was eminently satisfactory, as was also the De Fargo of Frank McGlynn. J. H. Stoddart, as Mr. Lorry, received an ovation. The Mimi of Grace Elliston was unusually good. Business only fair.

The Belleaby Concert Band continues to draw to full canvas.

JOHN R. RINGWALT.

COLUMBUS.

Frank Daniels delighted a packed house at the Southern 14, presenting The Ameer. The opera was splendidly staged and costumed, and the support was excellent. Henrietta Crosman presented Mistress Nell to and created an unqualified hit as Nell Gwynn. Her support was good. Quo Vadis 24-29. Way Down East 30-32.

At the High Street a competent co. presented The Women to Block to good business 13-15. A Stranger in a Strange Land was well 17-19, and seemed to please. Uncle Josh Spruceby 20-22. High Rollers 24-26.

A new opera was presented at the Grand 13-15 to fair houses. It was entitled The Minister Extraordinary, but was not seen to advantage, owing to the absence of an orchestra. The score is good and the situations are amusing. Diamond Brothers' Minstrels 22. Fun on the Bank 24-26.

J. B. DAVIE.

LOUISVILLE.

The preliminary season at Macauley's closed with Al G. Field's Minstrels 13 to a full house. The regular season will open 24 with Leon Herrmann.

The Denver Express drew good business to the Avenue Theatre 16-22, notwithstanding severe counter attractions. The mechanical effects introduced were especially striking and the cast was capable. Rose Melville 23-29.

The season of the Walnut Stock co. at the Temple Theatre will open 24 with Wife Errant. The company has been entirely [illegible] for the next week. New scenery has been [illegible] and the productions are for a season.

CHARLES D. CLARKE.

CLEVELAND.

[illegible] will be seen in A Modern [illegible] House 24.

[illegible] Theatre will probably be [illegible] 27 to 4 [illegible] Opera Co. [illegible] Theatre [illegible]

CORRESPONDENCE

ALABAMA.

BIRMINGHAM. JEFFERSON THEATRE (T. S. Douglas, manager): At the White Horse Tavern to large audience 21, scoring a success. Frank Keenan in A Poor Relation 29 scored a pronounced hit. Maud Abbott shared honors. Frederick Warde 24. Al. G. Field's Minstrels 28. The Belle of New York 27. The Sorrows of Satan to fair. Sherlock Holmes 2.——ACADEMY OF MUSIC (Geo. S. Theiss, manager): Uncle Clarence to fair to profitable business. Plays presented: Miss Bonnie, A Turtle Parlor, Dog Dog, Darkest Russia, and The Sultan's Daughter. Oliver Scott's Minstrels Oct. 1, 2.——Mahoney's Wedding 12, 13.

FAIRFIELD. CHAMBERS OPERA HOUSE (George W. Chambers, manager; Joseph S. Chambers, assistant manager): Harry Ward's Minstrels to opened the local season; large and pleased audience. Briggs, the trick bicycle rider, came near having serious accident. While riding down a ladder his wheel left the ladder about half way down, throwing him against the wings and parts, cutting a severe gash just in front of his left temple. The Elks' lodge here is in a flourishing condition, taking in new members every week.

SELMA. ACADEMY OF MUSIC (Rees and Long, managers): McFadden's Row of Flats 13; good business, pleased audience.——ITEMS: The management has added two large rooms for the storage of baggage, etc. The staff for the Academy is as follows: George Rees, stage manager; C. G. Long, box-office; D. F. Jacob, door keeper.

MONTGOMERY. McDONALD'S THEATRE (G. F. McDonald, manager): Dark.——McDONOUGH THEATRE (S. E. Hirscher and Brother, managers): A fair and pleased audience greeted Ward's Minstrels 11. McFadden's Row of Flats pleased a good house 19. At the White Horse Tavern 20. A Poor Relation 21.

MOBILE. THEATRE (J. Tannebaum, manager): McFadden's Row of Flats to fair audiences 15. At the White Horse Tavern 21. A Poor Relation 22.——ITEM: Amateurs will give an entertainment at the Monroe Park Pavilion for the benefit of the Galveston sufferers.

DECATUR. ECHOLS OPERA HOUSE (T. P. Litchfolm, manager): Leon Herrmann 18.——ITEM: Peters' Pavilion Theatre co. will appear here 17-19.

ARIZONA.

PHOENIX. DORRIS THEATRE (E. M. Dorris, manager): Kelly's Kids 18.——PARK THEATRE: Dark.——ITEM: L. M. Crawford will take the management of the Dorris Theatre on Oct. 1, having a five years' lease on the house. Nicholas Wagner, of Topeka, Kan., arrived here 12 and will be the local manager for Mr. Crawford.

ARKANSAS.

BENTONVILLE. OPERA HOUSE (N. Y. Hawkins, manager): Season opened 15 with Mahara's Minstrels; full house; audience pleased. Murphy's Masquerade 19 canceled. Palmer Dramatic co. Oct. 5. Scott's Minstrels 17.——ITEM: Manager Hawkins is having the Opera House repapered, the stage enlarged, new seats put in, the dressing-rooms rebuilt and electricity installed.

JONESBORO. MALONE THEATRE (Will T. Malone, manager): Season open 14 with Murphy's Masquerade to good audience; performance poor. Mahara's Minstrels 20.

NEWPORT. OPERA HOUSE (J. E. Doherty, manager): Season will open with Murphy's Masquerade 18. Mahara's Minstrels 21. Where is Cobb 25.

FAYETTEVILLE. OPERA HOUSE (H. M. Hudgins, manager): Mahara's Minstrels 12; fair house and performance.

FORT SMITH. TILLES THEATRE (George Tilles, manager): Mahara's Minstrels 13; large audience. Where is Cobb 28.

CALIFORNIA.

OAKLAND. MACDONOUGH THEATRE (E. J. Holden, manager): Oakland Stock co. presented Widow O'Brien 9-15 to good business. Harry Connors in title-role was very effective.——NEW IDEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. in Jim, the Westerner, 9-15; big business. Landers Stevens and Edna Ellsmere deserve special mention. Beacon Lights 16-22.

LOS ANGELES. BURBANK THEATRE (Oliver Morosco, manager): The Oliver-Lisle co. gave a good performance of The Prisoner of Zenda to good houses 9-15. Why Smith Left Home 16-22.——ITEM: The managers of Los Angeles theatres, the Burbank and the Orpheum, are combining to give a grand benefit for the Galveston sufferers.

FRESNO. BARTON OPERA HOUSE (R. G. Barton, manager): Elleford co. in The Charity Ball, The American Girl, Beacon Lights, and The Burglar, 7-9; 8, E. 60, James Neill co. in A Bachelor's Romance 10; small but appreciative audience; Sapho 13; good business. Kelly's Kids 21. A Texas Steer Oct. 1.

SAN DIEGO. FISHER OPERA HOUSE (John C. Fisher, manager): Season opened 3-8 with the Dailey co. in A Knotty Affair, U and I, The Strange Adventures of Miss Brown, McKenna's Flirtation, His Last Chance, and The Lobster; crowded houses; audiences pleased.

SAN JOSE. VICTORY THEATRE (Charles P. Hall, manager): Cogill and Cooper co. in The Green-Eyed Monster, All Mixed, and My Uncle from Japan 5-8; attendance good; co. fair. James Neill co. 12.

SANTA ANA. GRAND OPERA HOUSE (William McCulloch, manager): The Dailey co. closed a week of fair business 15. Sapho 20.

COLORADO.

COLORADO SPRINGS. OPERA HOUSE (S. N. Nye, manager): Henry Miller's co. in The Only Way had bad weather but drew a full house 11. Mr. Miller's voice was so badly affected by the altitude that E. J. Morgan went on as Sydney Carton and made a decided success. Hal Reid in The Prince of the World 13; light house; poor co. Arnold Opera co. 14 canceled owing to miscarriage of baggage. Walter Walker and Mildred St. Pierre in That Man 15; light house; pleased audience. Brown's in Town 19.

PUEBLO. GRAND OPERA HOUSE (H. F. Sharpless, manager): Henry Miller 10 in The Only Way to crowded house; good co. A Broken Heart 12; good business. Walter Walker 14 in That Man pleased fair house.

GREELEY. OPERA HOUSE (W. A. Heaton, manager): Barlow Brothers' Minstrels 20.

CONNECTICUT.

HARTFORD. PARSONS THEATRE (H. C. Parsons, manager): Davy Crockett 14, 15, with Frank Chevres in the title-role, met with fair success and patronage. Le Voyage en Suisse 18, 19, was enjoyed by good sized audiences. Viola Allen 20, Quo Vadis 21, 22. When We Were Twenty-one 24-25. Williams and Walker 26. The Man from the West 27.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): Manchester's Crackajacks 13-15; large audiences pleased. Co. gave a benefit for the Galveston sufferers 16 and a handsome sum was realized. A Bell Boy 17-19 drew large opening house, but business fell off, as the skit is not of taking nature. A Hot Old Time 20-22. The Limited Mail 24, 25. What Happened to Jones 26. A Wise Guy 27-29.——ITEMS: F. E. Dayton, last season press agent at Parsons', has commenced like duties with The Choir Invisible. The theatrical sensation the past week was the announcement of the marriage of Advertising Agent Arthur Duckstader (cousin of Lewis, of Parsons' Theatre, to a charming Missourienne. The International Quartette has returned from a tour of Nova Scotia and New Brunswick. Former Treasurer Stengle, of Parsons', has been here the past few days. A. DEMONT.

BRIDGEPORT. PARK CITY THEATRE (C. B. Bunnell, lessee; Walter L. Rowland, manager): The Village Postmaster 15 played to S. R. O., and deserved to. Williams and Walker in Sons of Ham 20; performance excellent. May Irwin in The Belle of Bridgeport named for this city 22. What Happened to Jones 24. The Girl from Maxim's 25. Le Voyage en Suisse 27. When We Were Twenty-One 27. William Collier 28.——SMITH'S THEATRE (Edward C. Smith, manager): King of the Opium Ring 13-15 filled all requirements and the house. A Wise Guy 17-19 by the cleverest set of farce-comedians seen here in a long time. "Sensation without cessation" was Caught in the Web 20-22. Under the City Lamps 24-26. An American Gentleman 27-29.——ITEM: Mrs. Tracy B. Warren, wife of the manager of the Atlantic Hotel of this city, had the honor of naming May Irwin's new play, The Belle of Bridgeport. After much a name Bridgeporters couldn't do less than bestow another for seats, and the ticket rack looked like a picked turkey in consequence. W. P. HOPKINS.

NEW HAVEN. HYPERION THEATRE (C. B. Bunnell, manager): Le Voyage en Suisse to small house 20. May Irwin to a large and fashionable gathering 21 for new play, The Belle of Bridgeport, is very cleverly written, and serves Miss Irwin admirably. The Belle of Bohemia will have its first performance in Lost River 24, 25. William Collier 27. The Village Postmaster 28, 29. Alice Nielsen Oct. 1.——NEW GRAND OPERA HOUSE (C. B. Bunnell, manager; W. H. Van Buren, assistant manager): The Angel of the Alley, a thrilling melodrama of metropolitan life, to topheavy houses 17-19. What Happened to Jones 20-22 drew crowds at every performance, the cast was carefully cast. Caught in the Web 24-26. Human Hearts Oct. 1-3.——ITEMS: The news of the death of Belle Archer was received here Thursday, and her friends—and they were many—are inconsolable. Whenever Miss Archer came here she was entertained by Miss Ingersoll.

JANE MARLIN.

WATERBURY. POLI'S THEATRE (Jean Jacques, manager): Why Smith Left Home by a capable co., to good audience 14. Quo Vadis 17 filled the house with a pleased audience. Viola Allen, supported by an excellent co., appeared in In the Palace of the King 19. An audience that filled the theatre thoroughly enjoyed the performance. Le Voyage en Suisse 21.——JACQUES OPERA HOUSE (Jean Jacques, manager): Keeping the Whirlwind 13-15; good business. White's Comedy co. opened for a week 17 to capacity. Repertoire: Just Before Dawn, Quincy, A Man from the South, In Sunny Tennessee, A Celebrated Case, The Great I Am, Pygmalion and Galatea, and Dr. Bill. A Hot Old Time 24-26.

NEW BRITAIN. ELSWIN LYCEUM (Gilbert and Lynch, managers): White's Comedy co. 10-15 to good houses. Finnigan's Ball 18; fair performance, good business. Le Page Sisters were well received. Quo Vadis 19 by an adequate co. to large receipts. Le Voyage en Suisse 22. The Village Postmaster 25. The Girl from Maxim's 28. Vanity Fair 29 canceled. The Rounders Oct. 5.——OPERA HOUSE (F. A. Olmstead, manager): A Romance of Coon Hollow 20-22 opened to good business. Joshua Simpkins 24.

MIDDLETOWN. THE MIDDLESEX (Henry Engel, manager): The Village Postmaster was well presented to a good sized audience 12. John W. Dunn, Constance Kimball, and Harry Brooks won applause. Sun's Minstrels 16. Quo Vadis pleased a large audience 20. White's Comedy co. 24-29.——McDONOUGH THEATRE (W. J. Berrie, manager): Joshua Simpkins 19; large audience. Little Egypt co. 26.——ITEM: Lakeview Park closed a successful season 10.

NORWICH. BROADWAY THEATRE (Ira W. Jackson, manager): Bennett and Moulton co. opened for a week 17 to crowded house. The co. is a good one. The repertoire includes The Last Paradise, Shadows of a Great City, Wicked London, and Darkest Russia. Williams and Walker 25. Quo Vadis 26. The Village Postmaster 29.

PUTNAM. OPERA HOUSE (George E. Shaw, manager): Why Smith Left Home to pleased a good audience. A Romance of Coon Hollow 18; performance satisfactory.——ITEMS: Wildwood Park closed its season 22. George E. Shaw furnished the vaudeville features for the Putnam and Woodstock fairs.

NEW LONDON. LYCEUM THEATRE (Ira W. Jackson, manager): Bennett and Moulton Comedy co. finished a week 15 to big business. William Collier 21. Williams and Walker 24. Quo Vadis 25. The Girl from Maxim's 27. What Happened to Jones 29.

WILLIMANTIC. LOOMER OPERA HOUSE (John H. Gray, manager): Sun's Minstrels 15 pleased packed house. Joshua Simpkins 18; S. R. O. Ten Nights in a Barroom 19; good house. Quo Vadis 24. What Happened to Jones 27.

DERBY. OPERA HOUSE (A. Delavan, manager): Quo Vadis 17; large and pleased audience. A Hot Old Time 20; pleased audiences. Williams and Walker 21. Joshua Simpkins 22. Where is Cobb 25.

STAMFORD. GRAND OPERA HOUSE (J. M. Hoyt, manager): Williams and Walker 18; S. R. O.; performance excellent. An American Gentleman 22. A Hot Old Time 24. Peck's Bad Boy 27.

SOUTH NORWALK. HOYT'S THEATRE (J. M. Hoyt, manager): A Wise Guy pleased a large audience 19. Williams and Walker did likewise 21. Joshua Simpkins 29.

BRISTOL. OPERA HOUSE (W. B. Michael, manager): Sun's Minstrels 13; good business; performance satisfactory. Ten Nights in a Barroom 17; house packed. A Bell Boy 20 canceled.

NEW MILFORD. OPERA HOUSE (J. R. Johnson, manager): Season will open 26 with Where is Cobb.

WATERTOWN. OPERA HOUSE (Ira W. Jackson, manager): Sun's Minstrels 18 delighted a large audience. Peck's Bad Boy 24.

WINSTED. OPERA HOUSE (J. E. Spaulding, manager): Dark.

FLORIDA.

JACKSONVILLE. PARK OPERA HOUSE (J. B. Burbridge, manager): Season opened with Woodward-Warren co. 10-15 in A Gold Mine, Mr. Young of Utah, The Ticket of Leave Man, The Paymaster, and The Great Diamond Mystery; good business.——ITEM: Many changes have been made in the house that add to its appearance and comfort.

PENSACOLA. OPERA HOUSE (J. M. Coe, manager): Una Clayton co. 17-21 in Tunis, Darkest Russia, The Sultan's Daughter, The Little Detective, Fanchon, The Cricket, The Captain's Mate, From Frog, Miss Bora, and La Belle Masque. At the White Horse Tavern 22.

GEORGIA.

ATLANTA. GRAND (Henry and Julius De Give, managers): A Poor Relation 14, 15 with Frank Keenan in Sol Smith Russell's role; fair business; audiences pleased. Jack Futrell's benefit for the Galveston sufferers 19 was a big success. Mr. Futrell's own plays, A Model Young Man, What's in a Name, and A Fool and His Money, were presented. Mrs. Pearson, Mr. and Mrs. Jack Futrell, and Mr. Nealy took the leading roles and were roundly applauded. The Sorrows of Satan 24. Al. G. Field's Minstrels 25, 26. The Man-o'-War's Man 27. The Belle of New York 28, 29.——COLUMBIA (Henry and Julius De Give, managers): Perucchi-Beldini co. 24-29.——ITEM: Everything is ready for the opening of the Lyceum in October.

SAVANNAH. THEATRE (Fred G. Weis, manager): Manager Weis secured the services of some of the best amateur talent in the city, donated the house and gave a very creditable vaudeville performance for the benefit of the Galveston sufferers 15, netting a good amount. Robson Theatre co. 17-22, presenting The Red Cross Nurse, East Lynne, Romeike, The Inventor, Shaves of Russia, Cast Adrift, A Kentucky Thoroughbred, Camille, and Ten Nights in a Barroom; opened to S. R. O.; performance pleasing. The Man-o'-War's Man 22.

MACON.—CRUMP'S PARK PAVILION (E. E. Winters, manager): The D'Ormond-Fuller co. closed their successful Summer engagement 17-22 with Young Mrs. Winthrop. Bills 9-15: The Two Orphans and Miss Tribby.——ACADEMY OF MUSIC (H. Horne, manager): Will open 18 with At the White Horse Tavern. The Man-o'-War's Man 24. Frederick Warde 25. The Chimes of Normandy (local) 27. The Sorrows of Satan Oct. 2. The Belle of New York 4.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Arnold Stock co. opened 17 for a week in Guilty Without Crime; crowded house; performance fair. The Belle of New York Oct. 1. Sherlock Holmes 2.

BRUNSWICK. GRAND OPERA HOUSE (E. D. Wolffe, manager): Woodward-Warren co. 17 in A Gold Mine to large receipts. Formal opening of the season with The Sorrows of Satan Oct. 1.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): At the White House Tavern 17; fair performance; large audience. Frederick Warde 24.

ALBANY. REESE OPERA HOUSE (Bowman and Glover, managers): The first attraction of the season will be the Perucchi-Beldini co. Oct. 1-3.

ROME. NEVINS OPERA HOUSE (J. R. Nevin, manager): The Sorrows of Satan 22.

THOMSON. GLOVER'S OPERA HOUSE (Furlow and Jones, managers): Dark.

IDAHO.

BOISE. MASONIC TEMPLE (M. J. Flohr, resident manager): Beach and Bowers' Minstrels 10; fair business.

BOISE CITY. COLUMBIA THEATRE (James A. Pinney, manager): Dark.

ILLINOIS.

FREEPORT. GRAND OPERA HOUSE (A. C. Knorr, manager): Van Dyke and Eaton co. closed a successful week 15. Plays presented: Friends, An Enemy to the Czar, The Law of the Land, Face to Face, and A Fatal Mistake. The Christian to large audience 17; fine performance. Hans Hanson 21. Haverly's Minstrels 26. Human Hearts 28. Old Arkansaw Oct. 3. Sporting Life 5.

BLOOMINGTON. GRAND OPERA HOUSE (J. T. Henderson, manager): Andrews Opera co. in Carmen 10, Il Trovatore 11, and Martha 12; small but enthusiastic audiences; Miss Clayton deserves special mention. U. T. C. 15 drew well. A Merry Chase 19. A Homespun Heart 20. Too Rich to Marry 21. In Old Kentucky 22. Human Hearts 24. Superba 25, 26. The Star Boarder 29.

BELVIDERE. DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Haverly's Minstrels gave an excellent performance 13 to good business. Under the Dome pleased a fair audience 14. Too Rich to Marry 18; good performance; small audience owing to inclement weather. A Day and a Night 21. McSorley's Twins 25. A Merry Chase 29. Old Arkansaw Oct. 1.

NEWMAN. McLEE'S OPERA HOUSE (J. A. Cahow, manager): William Owen 10-15 in The Lady of Lyons, Othello, The Marble Heart, Romeo and Juliet, Pygmalion and Galatea, David Garrick, and Ingomar; performances good and well attended. A Merry Chase 21. The Missouri Girl 27. The Belle of Bohemia 28.

ELGIN. OPERA HOUSE (Fred W. Jencks, manager): Haverly's Minstrels 12 pleased a large house. West's Minstrels to S. R. O. 14, performance excellent. The Night Before Christmas 15, fair business; poor performance. In Old Kentucky 18; good house; audience pleased.

MACOMB. OPERA HOUSE (J. H. Plain, manager): The Night Before Christmas 14; excellent performance; light house. A Fleming Arrow pleased fair house 15. In Old Kentucky 19. On the Suwanee River 22. Cummings Stock co. 24-28. The Burgomaster 29. A Trip to Chinatown Oct. 2. McSorley's Twins 5.

JACKSONVILLE. GRAND OPERA HOUSE (G. M. Luttrell, manager): A Bell Boy 13; poor play; specialties by Wilton and Aldo were the redeeming feature. Go-Won-Go Mohawk in The Fleming Arrow 18; business good; performance pleasing. The Christian 20. At Piney Ridge Oct. 6.

SPRINGFIELD. POWERS GRAND OPERA HOUSE (J. F. Given, manager): The Bell Boy 11; fair house; co. fair. Mahoney's Wedding 12 pleased a small house. Cummings Stock co. 17-22 did not fill date. Superba 24. The Convict's Daughter 26. Andrews Opera co. Oct. 1, 2. Sis Hopkins 8.

JOLIET. THEATRE (William H. Bulshizer, manager): Ferris' Comedians 10-15 in The Fatal Card Falsely Accused, The Favorite Son, Just Before Dawn, My Jim, and The Stowaway; big business; performances good. Hans Hanson 17 to capacity; performance good. In Old Kentucky 20. Human Hearts 22.

DIXON. OPERA HOUSE (F. A. Truman, manager): Human Hearts 13; house large; audience pleased. A Merry Chase 17; good business; audience pleased. Too Rich to Marry 19. Fales Comedy co. 24-29. The Belle of Honolulu Oct. 1.

DANVILLE. OPERA HOUSE (T. J. Hawks, manager): Under the Dome 13; small house; performance fair. Haverly's Minstrels played fair house 15. George Wilson made a great hit. The Christian 27. The Burgomaster 27. Human Hearts 29.

WARSAW. OPERA HOUSE (C. D. Patrick, manager): A Merry Chase 14 good house; audience pleased. Human Hearts 26. McSorley's Twins Oct. 2. On the Suwanee River 13. The Eleventh Hour 19. The Missouri Girl 29.

ALTON. TEMPLE THEATRE (W. M. Savage, manager): Where is Cobb 16; full house; audience pleased. Broadway Burlesquers 17. Go-Won-Go Mohawk 19. The Convict's Daughter 23. Superba 29. A Homespun Heart 30.

GALESBURG. AUDITORIUM (Punch Robertson, manager): A Hot Old Time 17 pleased a good audience. The Man from Mexico 18. A Bell Boy 22. In Old Kentucky 25. The Christian 26. The Missouri Girl 28.

CAIRO. OPERA HOUSE (Bennett and Williamson, managers): Where is Cobb 18; large and pleased audience. Herald Square Opera co. in Olivette and Said Pasha 25, 26. Rusco and Holland's Minstrels 27. Mahoney's Wedding 29.

LA SALLE.—ZIMMERMANN OPERA HOUSE (C. C. Zimmermann, manager): A Merry Chase 16; fair performance and business. A Homespun Heart 18 pleased good business. Martin's U. T. C. 20. Human Hearts 27.

OTTAWA. SHERWOOD OPERA HOUSE (T. B. Farrell, manager): The Stowaway 15; small house. A Bell Boy 18 failed to please a medium audience. Martin's U. T. C. 19; fair business. Human Hearts 25.

SOUTH CHICAGO. NEW CALUMET THEATRE (John Conners, manager): Quo Vadis 11; light business on account storm; excellent co. The Man from Mexico 16; good business; first-class co. The Night Before Christmas 25.

SHANNON. WARD'S OPERA HOUSE (Cliffe and Singer, managers): Human Hearts 14; good business and performance. Hans Hanson 19 satisfied a good house. The Missouri Girl 25. Two Married Men Oct. 16.

PETERSBURG. HARRIS OPERA HOUSE (J. E. Bishop, manager): Mahoney's Wedding Day 10; fair business; performance ordinary. Too Rich to Marry 24.

HARRISBURG. OPERA HOUSE (J. J. Friedman, manager): Where is Cobb 17; average house; good performance. Holden Comedy co. 24-29 (fair week).

STERLING. ACADEMY OF MUSIC (M. C. Ward, manager): Two Married Men 13; large house; audience pleased; specialties by Myers Sisters, Charles S. Schilling, and Lew Nelson made hits.

SAVANNA. EAGLE OPERA HOUSE (E. Fulford, manager): Too Rich to Marry 12; fair house; good co. The Shuberts pleased a large house 14. Hans Hanson 22.

PRINCETON. APOLLO OPERA HOUSE (Thomas E. Henderson, manager): A Merry Chase 18; fair house; performance satisfactory. Hans Hanson Oct. 6.

PANA.—NEW GRAND (Lon Roley, manager): Where is Cobb 14 to topheavy house. A Pair of Tramps 19. A Homespun Heart 22.

DANVILLE. GRAND OPERA HOUSE (A. W. Heinly, manager): A Homespun Heart to good business 17; play and co. pleasing.

CHAMPAIGN. WALKER OPERA HOUSE (C. F. Hamilton, manager): Old Arkansaw 13; fair house; co. good. Human Hearts 15; small, but pleased house.

CANTON. NEW OPERA HOUSE (A. E. Waterman, manager): Too Rich to Marry to poor business 14; performance good.

WATTOON. THEATRE (Charles Hogue, manager): Where is Cobb 13; pleased a fair house.

MOLINE. WAGNER OPERA HOUSE (R. H. Taylor, manager): Two Married Men 15; fair business.

INDIANA.

MARION. THE GRAND (E. L. Kinneman, manager): Bartlett and May presented A Woman in the Case 14 to a fair patronage that was rather disappointed. The Heart of Chicago 15; large houses; strong cast; Harry Scott, J. V. Melton, Walter Fredericks, Warren W. Ashley, and Miss Lillian Thomas are worthy of special mention. Chester De Vonde co. opened for a week 17 in The Ten-Ton Door; house filled and excellent performance. Other plays: The Ranch Hero, Silver Creek Fort, The Queen's Defender, Dr. Jekyll and Mr. Hyde, Robinson Crusoe, and The Thief. Sipe's Trained Animals 24-26. A Bunch of Keys 27. Old Jed Prouty 28. Sis Hopkins Oct. 1. Go-Won-Go Mohawk 2. City Sports 5, 6. Walker Whiteside 10.——ITEMS: The Executive Committee of the Elks' Carnival, given here June 11-16, report a net surplus of $4,232.21, which makes a handsome addition to the sinking fund. A new home for the Elks is a near future possibility.——The Bartlett and May co. laid off here 15, 16.——George Braden, of A Hot Old Time, is convalescent, and will soon rejoin his co.

SOUTH BEND. OLIVER OPERA HOUSE (H. G. Sommers, manager): A Stranger in New York to fair business 14; co. unusually strong. John L. Kearney as the Stranger was good, as were also Charles P. Morrison, Nellie McCoy, Lizzie McCoy, and Henrietta Lee. Richard Golden 24. Stuart Robson 26.——AUDITORIUM (H. G. Sommers, mgr.): Season opened 13 with West's Minstrels; good house; excellent performance. The first part contained a strong array of vocalists, including Charles Whalen, Manuel Romain, Raymond Teal, John P. Rogers, Ernest Tenney, Richard Jose, and Billy Van. The features of second part were the De Elmar Trio, Billy Van, Waterbury Brothers and Tenney, and the Rio Brothers. Ferris Comedians 17-22 in My Jim, The Favorite Son, The Stowaway, Just Before Dawn, The Fatal Card, East Lynne, and The Plunger. Mr. Ferris has a good repertoire co. and drew large crowds. U. T. C. 24.

RICHMOND. THE GENNETT (Murray and Swisher, managers): Shore Acres to large and pleased audience 13. Sapho 21. Walker Whiteside 27. Way Down East 28. Old Jed Prouty Oct. 6. The Tide of Life 9. Vogel and Deming's Minstrels 11.——THE PHILLIPS (Murray and Swisher, managers): Chicago Stock co. 10-15 to fair business in The Australian, The Fatal Card, In York State, Quo Vadis, and Because She Loved Him So. A Bell Boy 22. A Woman in the Case 25. D'Ormond Fuller co. Oct. 1-6. The Belle of Manila 9.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Beineman, manager): A red letter event in local theatrical circles in Valparaiso was the performance 14 of George H. Broadhurst's new farce, The House that Jack Built, that proved a decided success. A number of newspaper and professional friends of Mr. Broadhurst were present from New York and Chicago. The excellent co. includes Annie Yeamans, Thomas A. Wise, Brandon Douglass, Anita Bridges, Jessie Yeamans, Herbert Ayling, Fred W. Peters, and Alexis Law. Gisiko. Si Plunkard 19; good performance; large house.

LOGANSPORT. DOLAN'S OPERA HOUSE (Edward and Robert Dolan, managers): Sipe's Dog and Pony Show 17, 18, opened to good business; pleasing entertainment. A Midnight Bell 22. Sis Hopkins Oct. 3.——ITEM: The staff of Dolan's is Edward and Robert Dolan, managers; Edward Dolan, treasurer; Harry J. McSheehy and D. M. Cash, programmers; Charles Ehers, head usher; William Steinhart, musical director; William Carriger, stage-manager; Charles Sollman, properties; William Seigmund, electrician.

FRANKFORT. COLUMBIA THEATRE (J. J. Anghe, manager): Superba, after a week's rehearsal in this city under the personal direction of Edwin Hanlon, opened the season 12, 13 to packed houses. The scenery, costumes and effects are gorgeous, and so many new features have been added this season that the performance can hardly be recognized. The Tiller Troupe scored a big hit. A Midnight Bell 20. Rich and Golden 27.

HARTFORD CITY. VAN CLEVE THEATRE (W. L. Van Cleve, manager): A Woman in the Case 14 pleased good business. The Star Boarder 21. Romeike 29.——ITEMS: Joseph Van Cleve, treasurer of the Van Cleve Theatre, has resigned.——William Buck is home from a season with Wallace's Circus.——Archie Robinson, of Wallace's Circus, will join Shipley's Fair Ground Shows.

EVANSVILLE. GRAND (T. J. Graves, manager): Al. G. Field's Minstrels opened this house to S. R. O. to capacity, presenting an array of talent highly pleasing.——Baldwin-Melville co. 17-22 opened in The Prodigal Daughter to S. R. O.; co. good. The World 27, 28.——PEOPLE'S (T. J. Graves, manager): Human Hearts 16 drew to capacity; co. good. Mahoney's Wedding 23.

TERRE HAUTE. GRAND OPERA HOUSE (J. W. Barhydt, manager): Season opened 13 with Al. G. Field's Minstrels; large house; performance entertaining. Mahoney's Wedding 15; fair business. Howard and Doner co. 17-22 in Fogg's Ferry, The Two Orphans, Old Glory, The Circus Girl, Papa's Boy, and Eagle's Nest.

KOKOMO. SIPE THEATRE (C. W. Sipe, manager): Shore Acres 14; crowded house; excellent performance. The Heart of Chicago to topheavy house 19; performance satisfactory. A Run on the Bank 19. The Star Boarder 22. Old Jed Prouty 26. The Tide of Life 29.——OPERA HOUSE (F. L. Henderson, manager): Keppler Comedy co. 17-22.

FORT WAYNE. TEMPLE THEATRE (T. E. Stoudler, manager): Murray Comedy co. drew well 10-15 in A Fatal Cross, Just Before Dawn, A Soldier's Honor, and A Tiger Lily. A Midnight Bell 18; fair business. Across the Pacific 20. A Runaway Girl 21. Chester De Vonde co. 24-29.

BLOOMFIELD. PEOPLE'S THEATRE (W. M. Moss, manager): Howard-Doner co. opened the local season 19, presenting Fogg's Ferry to a fair house; performance fair. Schumann Concert co. Oct. 2.——ITEM: Manager Moss has named his house the People's Theatre.

TIPTON. KLEMA THEATRE (Foster and Ramsay, managers): A Woman in the Case to small house 18; performance fair. Quo Vadis 28.——ITEM: Artist McNair has just placed a handsome drop curtain in the house and has taken the contract for a new set of scenery.

LA PORTE. HALL'S OPERA HOUSE (Wilbur J. Hall, manager): A Stranger in New York 13; crowded house; performance pleasing. A Run on the Bank 17; good house; audience pleased. Martin's U. T. C. 24. The Ivy Leaf 29. The Princess Bonnie (local) 29, 21.

PERU. MILLER OPERA HOUSE (H. L. Miller, manager): A Woman in the Case 17; good business, pleasing performance. Quo Vadis 19. A Midwinter Bell 21. Si Plunkard 26. A Bunch of Keys 28. The Minister Extraordinary Oct. 1. Go-Won-Go Mohawk 3. Mack-Fenton co. 8-12.

WHITE. WYSOR'S GRAND OPERA HOUSE (J. R. Wysor, manager): Himmelein's Imperial Stock co. 10-15 to good business in The Lost Paradise, Northern Lights, In the Heart of the Storm, The Victorian Cross, Dr. Jekyll and Mr. Hyde, Lost in New York, and East Lynne.

CAPE GIRARDEAU. UNION GRAND (S. J. Fisher, manager): A Guilty Mother pleased a good house 8. In Old Virginia failed to appear. E. W. H. Hartigan in Dr. Jekyll and Mr. Hyde 19 canceled on account of illness. Humpty Dumpty 25.

MUNCIE. HENRY'S OPERA HOUSE (J. C. Henry, manager): My Friend from India 17; good house; co. excellent. Martin's U. T. C. 20. At the White Horse Tavern Oct. 10. Quo Vadis 12. Shore Acres 16.

BURLINGTON. ARMORY OPERA HOUSE (E. F. Bailey, manager): Hogan's Alley 15; fair house; audience pleased. Standard Stock co. 20-22.——ITEM: The Ames Band will give a concert for the benefit of the Galveston sufferers 24.

ELWOOD. OPERA HOUSE (J. A. Kramer, manager): In Old Virginia 14 failed to appear. Kalbfield's Minstrels 18. Tangled Relations 21. Si Plunkard 27. Carpenter's Quo Vadis 29.

LAFAYETTE. GRAND OPERA HOUSE (Max Born, manager): Sipe's Dog, Pony and Monkey Show 13-15; good business. A Run on the Bank 18. A Runaway Girl 22.

RENSSELAER. ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Kilfoil Stock co. 13-15 in Michael Strogoff, The Mortgaged Slave, and Prisoner No. 36; fair performances; S. R. O. 13 and 15.

DECATUR. DOBBE'S OPERA HOUSE (J. W. Boese, manager): A Woman in the Case 11; large and pleased audience. A Bunch of Keys 25. Si Plunkard Oct. 2. Quo Vadis 6.

COLUMBUS. CRUMP'S THEATRE (R. F. Gottschalk, manager): The Night Before Christmas 28. A Midnight Bell Oct. 6. Vogel and Deming's Minstrels 12.

PORTLAND. AUDITORIUM (Andrews and Little, managers): Cummings and Alexander's U. T. C. 14; good entertainment. S. R. O. Howard and Doner co. 24-29 (fair week).

SYCAMORE. McJIMSEY'S THEATRE (Guy McJimsey, manager): Human Hearts 18 to capacity; co. excellent. Mahoney's Wedding 21. The Flaming Arrow 27.

BUSKIRK. TODD THEATRE (Charles W. Todd, manager): Cummings and Alexander's U. T. C. 15 was well patronized and pleased the audience. California Minstrels 22.

ROCKVILLE. OPERA HOUSE (Theo F. Gaebler, manager): Carpenter's Quo Vadis 21. Dr. Jekyll and Mr. Hyde 28.

SCHUYLER. PEOPLE'S THEATRE (W. E. Burton, manager): Season will open 24-29 with Kipphing's Comedians.

WASHINGTON. OPERA HOUSE (Horrall Brothers, managers): Human Hearts 17. Mahoney's Wedding 20. Go-Won-Go Mohawk 28. The World 29.

SOUTH BEND. GRAND OPERA HOUSE (W. P. Rooney, manager): Dark.

HUNTINGTON. OPERA HOUSE (Harter Brothers, managers): Sapho 25.

GOSHEN. LEWIN OPERA HOUSE (F. J. Irwin, manager): Richard Golden 25.

INDIAN TERRITORY.

MUSKOGEE. OPERA HOUSE (Aaronson and Morgan, managers): Curtiss Comedy co. opened the local season 10-15, presenting After the War, A Wild Goose Chase, An Irish Hero, Our Mascot, Risen from the Ashes, and Jason Jaskins to fair business.

IOWA.

DES MOINES. FOSTER'S OPERA HOUSE (William Foster, manager): A Night in Town 10, 11 closed their engagement to light business. The specialties of Eva Tanguay are worthy of mention. A fair sized audience was well pleased at the opening performance of A Day and a Night 16, 17. Mathews and Bulger 24. Sporting Life 29.——GRAND OPERA HOUSE (William Foster, manager): The Eleventh Hour proved a success 10-12. Finnigan's Ball 13-15; fair business. The Black Crook, Jr., 17, had a large house and pleased.——ITEM: R. R. Hurtt, who has been repainting the scenery of the Grand Opera House, left for his home, Minneapolis, 19.

DAVENPORT. GRAND OPERA HOUSE (Fred Knehl, manager): Gaskell Stock co. closed a successful week 15, having presented to well pleased audiences A Jealous Wife, The World, Monte Cristo, Knobs o' Tennessee, and The Two Orphans. Two Married Men 16 drew well and pleased.——BIJOU OPERA HOUSE (Chamberlain, Kindt and Co., managers): After having been thoroughly remodeled, this house opened 17 with Andrews Opera co. in Il Trovatore; performance and attendance good. Co. will continue 18, 19, on the Suwanee River 20. Martin's U. T. C. 22. A Merry Chase 25.

DUBUQUE. GRAND OPERA HOUSE (William T. Roehl, manager): The Holden Comedy co., No. 2, opened for a week 17 with The Diamond Breaker to packed house; good performance. The Christian 24. Grimes' Cellar Door 27. Haverly's Minstrels 29. The Burgomeister 3. U. T. C. 6. The House that Jack Built 10. The Eleventh Hour 13. Life in the Alps 15. Ward and Vokes 16. McSorley's Twins 19. Richard Golden 23. Finnegan's Ball 24. A Runaway Girl 26.

CLINTON. BIJOU THEATRE (Busby Brothers, managers): Backman Comedy co. 10-15 to increasing business; capable and hard working co. Repertoire: The Land of the Living, Maine and

the local season 12; audience was fair; co. good. The Man from Mexico 20.—CASINO (J. C. Hubinger, manager): Lyceum Comedy co. 16 in The Banker's Fate; business fair.

CHARLES CITY.—HILGERTH OPERA HOUSE (C. H. Shaw, manager): Warner Dramatic co. 10-15 to good business. Repertoire: Mercie's Marriage, Brother and Sister, Dads and Dollars, Out in Arizona, North Carolina Folks, and Sylvia's Romance. A Wise Woman 18.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Whose Baby Are You 15 pleased a full house; Lew Newcomb, a Decorah boy, was received enthusiastically. A Wise Woman 19.—STEVER'S OPERA HOUSE (George Higgins, manager): Dark.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): At Piney Ridge 14; good business; pleased audience. A Hot Old Time 20. The Two Johns 24. A Star Boarder 28.—ITEM: Harrison Brothers' Tented Minstrels will appear 21.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): The Eleventh Hour 14 pleased fair audience. Black Crook, Jr., 19. Della Pringle co. 20-22. Mathews and Bulger 25. Sporting Life 28. Martin's U. T. C. Oct. 3. Grimes' Cellar Door 5.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Chauncey Olcott 17 in Mavourneen. Mathews and Bulger 19. Finigan's Ball 22. A Wise Woman 29. Two Merry Tramps Oct. 1, 2.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Robert Sherman co. opened for a week 17, presenting My Friend from Arkansas to large house; performance good.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Benedict's Quo Vadis 17; crowded house; good performance. A White Elephant Oct. 3. Fabio Romani 8.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Irving French co. 20-23. Chase-Lister co. Oct. 6 (4 nights).

WEBSTER.—THE BERGMAN (Edward Bergman, manager): Whose Baby Are You failed to please a small house 18. Quo Vadis Oct. 5.

SIOUX CITY.—OPERA HOUSE (J. N. Coldren, manager): Two Married Men 17 pleased large audience.

ELDORA.—WISNER OPERA HOUSE: Maloney's Wedding 27.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): William H. Currie's co. drew a large audience 20 that enjoyed the fun of A Day and a Night; the co. was extremely satisfactory: W. H. Hutter, Tom Martin, Genevra Gibson, Lillian Maynard, Kittie Gilmore, Madge Lawrence, and Cora Adams being the strongest favorites. Rosco and Holland's, Richards and Pringle's Brand of genuine Georgians was greeted by a fine house 24, many standing in the upper stories; it was a good show, and every one enjoyed it; the first part was elaborately set and costumed; in the olio: Shields, the Housekeys, Christian, the Four Aces, and Harry Fisher kept the audience in good humor. Jessey Stock co. 29-22.—GRAND OPERA HOUSE (James L. King, manager): Vanity Fair 18. THOMAS R. HYATT.

ANDERSON.—THEATRE (E. S. Brigham, manager): A Day and a Night drew a large and enthusiastic audience 11. Falk-Actonee Stock co. 12-15, in Pawn Ticket 210, In Mizzoura, Eunchon the Cricket, Little Lord Fauntleroy, and Wicked London; performances excellent. Richards and Pringle's Minstrels packed the house 17. Ten Nights in a Barroom 20. The Eleventh Hour 21.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): Dark.—CRAWFORD'S THEATRE (Maurice Cunningham, manager): The Hottest Coon in Dixie to fair house 11. Richards and Pringle's Minstrels 16; excellent performance; large house 16. Davis' U. T. C. 22. Midnight in Chinatown 23.—ITEM: Manager Sinks, of the Grand, has donated the use of his house for a benefit performance by the Philharmonic Orchestra in aid of the Galveston sufferers.

BOSTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Richards and Pringle's Minstrels 15; good co.; good business. Griffith, hypnotist, 18-22. Midnight in Chinatown 29 canceled.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): Richards and Pringle's Minstrels 15; large business; audience pleased. The Eleventh Hour 22.

WILSON.—Stratton's megniscope and stereopticon entertainment drew a large crowd 13. Bonheur Brother's Vaudeville co., under canvas, 25.

ABILENE.—SEELYE THEATRE (A. B. Seelye, manager): Dark.

STEPHENSON.—NEW OPERA HOUSE (E. A. Russ, manager): Kreyer Concert co. 25.

KENTUCKY.

FRANKFORT.—CAPITAL OPERA HOUSE (A. D. and J. B. Blanton, managers and lessees): Season opened with the Olympia Opera co. 10-15, presenting La Mascotte, Olivette, Said Pasha, Fra Diavolo, The Chimes of Normandy, and The Princess of Trebizonde, crowded houses; excellent performances. The World 20. King Rastus Oct. 3. A Midnight Bell 10. Creston Clarke 11. Superba 15.

PARIS.—GRAND OPERA HOUSE (L. H. Ramsey, manager): Wine, Woman and Song 14 to capacity; good performance; the Jenny Eddy Trio deserve mention. Graham-Earl co. opened 17 for a week in The Inside Track, but were canceled by local management; co. weak.

GREENSBORO.—NEW TEMPLE THEATRE (Polley and Burch, managers): Olympia Opera co. opened for a week on 17 to fair house, presenting La Mascotte in a pleasing manner. Maloney's Wedding 24. The World 28.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Herald Square Opera co. 12, 13, in Said Pasha and Olivette pleased good houses. Oliver Scott's Minstrels 17; large and pleased audience. Graham Earle co. 24-29.

HENDERSON.—OPERA HOUSE (Levi and Oberdorfer, managers): Florence Randall co. 17-22 canceled. Maloney's Wedding 25. Herald Square Opera co. 27-29.

BARDSTOWN.—WASHINGTON OPERA HOUSE (Q. D. Dye, manager): Wine, Women and Song 13; good and pleased audience. Vogel and Deming's Minstrels Oct. 3.

DANVILLE.—OPERA HOUSE (C. T. Veneh, manager): Scott's Minstrels 15; fair house; clever performance. Herald Square Opera co. 17.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Wilbur-Kirwin Opera co. 17-22; large houses; performances good.

RICHMOND.—WHITE BUSH OPERA HOUSE (Joe Bush, manager): Dark.

LOUISIANA.

BOSSIER.—OPERA HOUSE (J. Sugar, manager): Chapman-Warren co. open the local season 17-22. Murphy's Masquerade 27.

LAKE CHARLES.—OPERA HOUSE (Rhodes and Jordy, managers): McFadden's Row of Flats 27. Mahara's Minstrels 27.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Hearts of Oak drew well 14, 15. A Milk White Flag 17; full house. Our New Minister 19, 20, pleased large attendance. Secret Service 21, 22. The Christian 24. Black Patti's Troubadours 26, 27. Why Smith Left Home 28, 29.—PORTLAND THEATRE (E. E. Rounds, manager): Sawtelle Dramatic co., presenting The Victorian Cross, A Country Courtship, The New South, The Mask of Life, Chattanooga in '61, The Devil's Mine, and Ten Nights in a Bar Room 17-22, to big business. Edward Harrigan 24, 25. A Romance of Coon Hollow 28, 29.—ITEMS: Half of the receipts of Secret Service, 21, 22, will be donated to the Galveston sufferers.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Our New Minister opened the season here 18, giving a splendid performance to a fair house; William McVey, as Thaddeus Strong, was thoroughly adapted to the part, and gave a fine portrayal of the liberal-minded clergyman, who finds himself in charge of a congregation thoroughly imbued with the Puritanical spirit; other members of the co. who made especial hits were John Barker, Joseph Conyers, Walter Lennox, Sr., and John J. Farley. On account of a heavy gale, the Bar Harbor boat, which was bringing the Where is Cobb co., was delayed 18, and there was no performance.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): What Happened to Jones 14; large house; excellent performance. A Milk White Flag 22. George W. Wilson co. 24-29 in Kit the Arkansas Traveler, Harbor Lights, The Woman Hater, The Romany Rye, Michael Strogoff, The Brand of Cain, Rosedale, The Luck of a Factory Girl, A Social Outlaw, and Little Em'ly.—ITEM: The Robinson Opera co. 17-19 failed to appear.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): A Milk White Flag pleased good houses 15. George W. Wilson co. opened for a week in Harbor Lights; S. R. O.; followed by The Romany Rye, Kit the Arkansas Traveler, The Woman Hater, Michael Strogoff, The Brand of Cain, Rosedale, The Luck of a Factory Girl, A Social Outlaw, Gaffe, and Em'ly. Black Patti's Troubadours 24, 25. The Christian 26.

BOOTHBAY.—FARWELL OPERA HOUSE (R. H. Crockett, manager): Morrison Comedy co. 10-15 to large business in Blue Grass, Coon Hollow, One Night in June, Prince of Patches, We Uns of Tennessee, Foxy Ferry, and The Police Inspector. A Milk White Flag 18, big house; delighted audience. Zephra closed 21-24. Morrison's Faust 28. Rowe-King Stock co. Oct. 1-6.

BANGOR.—OPERA HOUSE (F. A. Green, manager): Hearts of Oak to good business 15; performance fair. What Happened to Jones highly pleased large audiences 17. Joseph Bailey, E. H. Stevens, Irene Waters, and Beagle Harrison were specially good. Morrison Comedy co. opened for a week to packed house 17; performance good.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Gorman's Troubadours 17; fair business. A Milk White Flag 19; good business; audience pleased. Why Smith Left Home 27. Black Patti's Troubadours 29. The Village Postmaster Oct. 6. Harcourt Comedy co. 8-13.

BOULTON.—OPERA HOUSE (W. T. French, manager): The Sunshine of Paradise Alley 8; fine performance; every one pleased.—MUSIC HALL (H. T. Frisbie, manager): Where is Cobb 12; fair business.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): Macauley-Patton co. to large business 10, 12-15. A Trip to Chinatown 11; S. R. O. High Rollers 20.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Kellar 14; fair house; excellent performance. Stetson's U. T. C. 21.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (G. E. Sanderson, manager): Following the opening of this house 17 by Viola Allen in In the Palace of the King, Carl Haswin appeared 19 in A Lion's Heart before a large audience. The gallery became enthusiastic. Haswin is an actor of the strenuous kind and pleased the melodrama lovers. The Village Postmaster 21 to capacity of the house. The opening sale was $500. The play was greatly enjoyed, but co. weak in several instances. When We Were Twenty-one Oct. 1. Eight Bells 3. A Milk White Flag 8. The Parish Priest 10. Whitney and Knowles' Quo Vadis 13.—COLUMBIA THEATRE (James A. Reagan, manager): A Prince of Egypt was repeated 18 for benefit of the Galveston sufferers. About $40 was netted. A Young Wife Oct. 3. Black Patti's Troubadours 5. Edward Harrigan 6. A Hot Old Time 8. Isham's Octoroons 10. Our New Minister 13. Lorraine Hollis 15-20. Sun's Minstrels 23.—WILSON THEATRE (Thomas Hanley, manager): Dark.—ITEMS: The week just passed has been an important one from a theatrical standpoint. The opening of the new Richmond Theatre and the first production of Viola Allen's new play, In the Palace of the King, were events not soon to be forgotten. Never before in the history of the city had so fashionable an audience gathered, and Manager Sanderson was warmly congratulated by many for his work in connection with the opening.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (D. O. Gilmore, manager): The Limited Mail, now making its eleventh annual run around the circuit, stopped at this station 15 and found a good sized gathering, who had purchased tickets; the crew is an able one; Beatrice, as Jim, doing very graceful acrobatic work, and Will McNulty and Harry Lawrence the lively comedy parts. Le Voyage en Suisse 17 made its bow to the Court Square Theatre, though it had been played often in the old house previous to 1892, when this house was opened; Elmer and Thall have put on the spectacle in first-class shape, and Schrode and Guyer keep the fun lively; Marion Shirley is a pretty and graceful bride, and Allene Crester, as Euphrasia, is very amusing. Viola Allen gave Springfield the second performance of In the Palace of the King; the play was sumptuously mounted and finely cast, and Miss Allen has an effective part and acts it, of course, excellently; Marcia Van Dresser and Gertrude Norman were notable in their work, even among the high-class ability of the co. The Girl from Maxim's 26. Williams and Walker 27. Lost River 28, 29. The Greatest Thing in the World Oct. 1.

CHELSEA.—ACADEMY OF MUSIC (Jones and Reniger, managers): Byrne Brothers pleased a large house with Eight Bells 15. Bennett-Moulton co. opened for a week 17 to excellent business in Darkest Russia. Business rest of week good, with these plays: The Prisoner of Algiers, A Daughter of the South, The Wide, Wide World, Shadows of a Great City, The Lost Paradise, The Pride of Kerry, and Wicked London. Co. strong. Lawrence Brooke, Adelaide Nye, Laura Thomson, and Bessie Beaumont deserve special mention. Davy Crockett 25. A Romance of Coon Hollow 27. Edward Harrigan 29.—ITEMS: Bessie Beaumont closes with Bennett and Moulton co. 22. Beatrice La Vigne joined same co. 17.—The co. will soon produce a new play by Justin Adams, entitled China and the Powers.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Marion Manola and a fair co. presented Friend Fritz 14; attendance light. Peck's Bad Boy to fair business 15. Secret Service 18 for the benefit of the Galveston sufferers, attracted a large audience. The Angel of the Alley 20, 21. Ten Nights in a Bar Room 22. Cook-Church co. 24-29.—EMPIRE (Desmond L. Place, manager): Finnigan's Ball 13-15 just suited the patrons, and drew fair houses. J. E. Toole, an actor new to these parts, began a week's stay 17, and a well filled house enjoyed him and a well balanced co. in Killarney and the Rhine; during the week Mr. Toole will produce Rip Van Winkle and The Gipsy German. The Red Cat 24-26. International Extravaganza co. 27-29. The Real Widow Brown Oct. 13. Under the City Lamps 4-6. Hogan's Alley 8-10. A Night in Chinatown 11-13. Murray Dramatic co. 15-17.

LYNN.—THEATRE (Dodge and Harrison, managers): What Happened to Jones 17 pleased fair business. Faust 19; performance satisfactory; crowded house. A Tin Soldier 20. Davy Crockett 21. Hearts of Oak 27. Corse Payton co. 24-Oct. 6.—WATSON'S OPERA HOUSE (George H. Clark, resident manager): A Bell Boy 12-15; performance and attendance fair. Cook-Church co. 17-22; performances good; crowded houses. Repertoire: The White Squadron, The Land of the Midnight Sun, A Soldier of the Empire, The Midnight Alarm, An Actor's Romance, The Ruling Passion, Lady Lil, The Police Patrol, The District Fair, and An Innocent Sinner.—ITEMS: Manager Clark and the management of the Cook-Church co. gave the receipts of the performance 21 to the Galveston sufferers.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Human Hearts 15 satisfied a fair audience. Corse Payton Stock co. opened 17 with Woman Against Woman to a good house, followed by A Runaway Wife, East Lynne, A Noble Woman, On the Rappahannock, Eagle's Nest, Taken from Life, and Her Lord and Master to fair houses; excellent specialties by the Flood Brothers, Sisters Curdownie, Richard Crolius, and Albert Martine. Faust 25. A Tin Soldier 27. Secret Service 28. The Man from the West 29.

WORCESTER.—THEATRE (Charles C. Collin, manager): The Rays, in A Hot Old Time, made their regular laughing hit before crowded houses 13-15; the house was not large enough to accommodate all who wished to see The Christian 19, 20; Lilla Vane made a capital Glory. Le Voyage en Suisse 24, 25. Williams and Walker 27.—LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): The revival of The Limited Mail proved a tremendous magnet 17-22. Kidnapped in New York 24-29.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Friend Fritz 13 and Human Hearts 14 both to poor houses. The Christian 15. Jere McAuliffe co. opened 17 for week to fair business. Repertoire: The Electrician, All for Gold, The Man-o'-War's Man, Under Sealed Orders, The Great Diamond Robbery, In the Heart of the Storm, Southern Chimes, The Fugitive, and Camille. Morrison's Faust 24. A Tin Soldier 25. Our New Minister 26. Secret Service 27. Corse Payton's Stock co. Oct. 1-6.

NEW BEDFORD.—THEATRE (William B. Cross, manager): A Tin Soldier entertained a large audience 19; Amy Ames is as jovial as ever, and her Violet Hughes kept the audience screaming; May Fiske was amusing, and her Scottish ballads were warmly applauded. Edward Harrigan 22. Frankie Carpenter co. 24-29. Advertised repertoire: The Garrison Girl, My Friend from India, Forty-Nine, Sunshine of Dover Locks, An American Princess, Maid of the Mill, Poverty Corners, and The Girl Detective.

WALTHAM.—PARK THEATRE (W. R. Hill, manager): Peck's Bad Boy 12 pleased a good audience. Edward Harrigan in Old Lavender 15, good business; pleased audience. Harcourt Comedy co. 17-22 opened with Master and Man to large house. Other plays: Escaped from the Law, Twin Sisters, Elliot of Virginia, Leah the Forsaken, Lady Lil, The Gypsy Queen, and Sapho. Davy Crockett 24. Ten Nights in a Bar Room 27. Frankie Carpenter co. Oct. 1-6. What Happened to Jones 8.

PITTSFIELD.—CUMINGS' THEATRE (Edgar Lyon, manager): Kidnapped in New York 15 pleased fair business. Corse Payton's Comedy co. opened for a week 17 in The Prodigal Daughter, and repertoire for first of week was The Parisian Princess, Aristocracy, The Two Orphans, and My Kentucky Home; opening business good. Hearts of Oak 25.—WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): A Tin Soldier, featuring Amy Ames, 17 pleased a fair audience.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): Jerry McAuliffe co. 10-15 turned people away nightly; co. fair. The Christian 17, fine performance; crowded house. A Tin Soldier pleased a good house 18. Where is Cobb 19; small audience; performance fair. Our New Minister 21. Herald Square Comedy co. 24-29. Sawtelle Dramatic co. Oct. 1-6. What Happened to Jones 8. Sun's Minstrels 11. Bennett and Moulton co. 15-20.

WILMINGTON.—MUSIC HALL (H. E. Morgan, manager): A Wise Guy played to capacity 13, 14; performance very satisfactory. Thomas E. Shea 17-22 opened in The Voice of Nature to capacity, followed by big houses; performances first-class. Other plays: The Man o'-War's Man, Dr. Jekyll and Mr. Hyde, The Slaves of Sin, Faust, and Richelieu. Eight Bells Oct. 1. Secret Service 9. The Christian 29.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Reid, manager): The Limited Mail to good business. Le Voyage en Suisse 15; fair house; the production would be materially improved by being shortened an hour. The Village Postmaster 19. Alma Chester co. 24-29. Joseph Jefferson Oct. 1. Marion Manola 5. Human Hearts 8. Isham's Octoroons 9.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Cook-Church co. closed a successful two weeks' engagement 15. Frankie Carpenter, supported by a good co., opened for a week to large and pleased audience in The Garrison Girl 17. Schiller Stock co. 24-29. Why Smith Left Home Oct. 2, 3. Secret Service 4, 5.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Marion Manola in Friend Fritz 17, 18; large and appreciative audience; Miss Manola appeared at her best, and sang better than ever. Hearts of Oak 21. Morrison's Faust 22.—MUSIC HALL (W. H. Emery, manager): Kidnapped in New York 17-19; good houses. Human Hearts 20-22.

HOLYOKE.—OPERA HOUSE (E. L. Potter, manager): The Limited Mail 14 and Davy Crockett 15 both to fair business. Friend Fritz 22. Bennett and Moulton co. 24-29.—EMPIRE (T. F. Murray, manager): A Hot Old Time 17-19; crowded houses. A Wise Guy 20-22 opened to big business.

FITCHBURG.—ACADEMY OF MUSIC (Marion E. Callahan, manager): The Village Postmaster 21 filled the house. William Benell 21. The Girl from Maxim's 24. Brother Against Brother Oct. 1. A Tin Soldier 3. Eight Bells 4. A Milk White Flag 5. Friend Fritz 6.

MARLBORO.—THEATRE (F. W. Riley, manager): Human Hearts 13; good business, good performances. Friend Fritz 19; excellent business. Marion Manola is always a favorite here. Hogan's Alley 22. Hearts of Oak 26.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, manager): Edward Harrigan in Old Lavender 17; good business; audience enthusiastic. Prof. George D. Herron, of Iowa, lectured before a large audience 18. The Village Postmaster Oct. 4.

SALEM.—AUDITORIUM (George D. Campbell, manager): Morrison's Faust 14; fine performance; medium house. What Happened to Jones 18 pleased fair business. Our New Minister 22. Human Hearts 26. Secret Service Oct. 2.

TAUNTON.—THEATRE (Gilbert Padelford, manager): Marion Manola 15 in Friend Fritz; light business; deserved better. Secret Service 19; S. R. O.; good performance.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): What Happened to Jones 19; excellent performance; large house. A Lion's Heart 20. Marion Manola 24. The Christian Oct. 3.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): A Tin Soldier 15 opened the local season to a large house; performance excellent. Friend Fritz 21.

GREAT BARRINGTON.—TOWN HALL (Maurice E. Callahan, manager): Castle Square Stock co. 24-29 canceled. Where is Cobb 26.

QUINCY.—MUSIC HALL (D. King, manager): Peck's Bad Boy successfully opened the season 14. Hogan's Alley 20.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): Hogan's Alley 19; good business. J. E. Toole 25, 26.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Allen Adair Comedy co. 17-22.

LEOMINSTER.—TOWN HALL (F. L. Knight, manager): Marion Manola 20.—MUSIC HALL: Dark.

MICHIGAN.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): A Midnight Bell 13; fair co.; fair house. The Ivy Leaf 15; moderate business. Davidson Stock co. opened for a week 17, presenting Darkest Russia to S. R. O.; the co. is stronger than last season, and has made an emphatic hit; pleasing specialties were given; members of the co. deserving special mention are W. J. Montgomery, James Kennedy, Minna Phillips, and Jessie Cross. Repertoire for week: Darkest Russia, She Couldn't Marry Three, A Bachelor's Housekeeper, The Mystery of Blarney Castle, East Lynne, and Dangers of a Great City. Sapho 29.—ITEMS: Bessie Lee joined the Davidson Stock co. here.—Wenona Beach Park Casino closed its season 16.

GRAND RAPIDS.—POWERS (O. Stair, manager): A Midnight Bell was presented by a poor co. 15 before a small audience. Walker Whiteside 18, 20. Robert E. Mantell 24. Shore Acres 25, 26.—GRAND (O. Stair, manager): A Bonnespun Heart is not as good as some of Hal Reid's other plays; the climaxes and situations are strained, and detract from the general interest of the play; it drew fair audiences 13-15. The Wilbur Opera co. in a round of their popular, if old, operas, opened for a week 16 to S. R. O. which will probably be the rule all week; Clarence Harvey, the comedian, is as original and clever as ever. The Tide of Life 24-26.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Ben Hendricks in Ole Olson 11 pleased a fair house. Walker Whiteside in Heart and Sword 17; good house; audience pleased. White's Faust changed from 20 to 26. Remember the Maine 28.—CITY OPERA HOUSE (John Wilhelm, manager): Finnigan's 400 14; fair house; good co.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Wilbur Opera co. 10-15 to large houses in La Mascotte, The Royal Middy, The Grand Duchess, The Bohemian Girl, Boccaccio, Fra Diavolo, The Two Vagabonds, and The Merry War; the work of this co. was not up to their usual standard, but the vaudeville specialties were good. The Ivy Leaf 17. Davidson Stock co. 24-29.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, managers): Hogan's Alley to poor house 14; poor performance. John Griffith 19 in Spartacus, the Gladiator to good house. This was the opening night for this co. and was the best opening we have had here. Everything moved very smoothly, and Mr. Griffith's support was especially good. Si Plunkard 22. Shore Acres 24.

ALPENA.—MALTZ OPERA HOUSE (Steele and Denison, managers): Davidson's Stock co. 10-15 in Darkest Russia, The Mystery of Blarney Castle, Dangers of a Great City, She Couldn't Marry Three, A Bachelor's Housekeeper, and East Lynne; good business; strong co. Minna Phillips and James Kennedy deserve special notice.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Lillian Lyon co. 10-15 to light business in The Brand of Cain, Joshua Whitcomb, Drifted Apart, Ten Nights in a Bar Room, The Wife's Secret, and The Night Watch. White's Faust 18. The Ivy Leaf 22. John Griffith 27.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Martin's U. T. C. 14; good and pleased house. Hogan's Alley 18; small and disappointed house. Robert E. Mantell 26. The Ivy Leaf 28. Remember the Maine Oct. 3. Under the Dome 5. Wilbur Opera co. 8-13.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Rush, manager): Si Plunkard 15; topheavy house. A Midnight Bell 17; fair business; pleased audience. My Friend from India 19; good house; pleased audience. Walker Whiteside 22. The Ivy Leaf 25. Wilbur Opera co. Oct. 1-6.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): A Stranger in New York 12 drew well and pleased. Standard Stock co. 17-19 in A Noble Hero, McNulty's Visit, and After Twenty Years. A Trip to Chinatown 27.

ST. JOHNS.—ALLISON'S OPERA HOUSE (R. G. Allison, manager): J. C. Lewis in Si Plunkard Aug. 31; S. R. O.; good performance. Porter J. White in Faust 19. Empire Stock co. 24-29. McCarthy's Mishaps Oct. 6.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Si Plunkard 12; performance fair; house large. The Ivy Leaf 18 pleased a good house. The Woman in Black 21. McCarthy's Mishaps Oct. 1. The Royal Box 6.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Robert E. Mantell 22. Harry Shannon co. 24-29 (fair week). A Trip to Chinatown Oct. 2.

SAULT STE. MARIE.—SOO OPERA HOUSE (Harry Booker, manager): Gorton Minstrels 10; S. R. O. Ole Olson 11; S. R. O.; performance excellent. Finnigan's 400 19.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): Quo Vadis 13; small house; performance good. John Griffith 24. Mack Fenton Stock co. Oct. 1-6.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Si Plunkard to large house 11. A Breezy Time to fair house 12. A Midnight Bell 14; large house. The Ivy Leaf 19. Sapho 28.

MARQUETTE.—OPERA HOUSE (E. S. Rice, manager): Gorton's Minstrels 11; fair business; performance good. Ole Olson 22. My Friend from India 25.

LANSING.—BARTH'S OPERA HOUSE (Fred J. Williams, manager): Si Plunkard 15; fair house. The Ivy Leaf drew well 14. Sapho Oct. 2. Remember the Maine 4.

CALUMET.—THEATRE (John D. Cuddihy, manager): Gorton's Minstrels 13; fair business and performance. Grau opera co. Oct. 2. White's Faust 4.

HOUGHTON.—ARMORY OPERA HOUSE (C. V. Hendrickson, manager): Gorton's Minstrels pleased big house 14. Ole Olson 21.

MANISTEE.—GRAND (Edward Johnson, manager): Finnigan's 400 pleased a fair house 13.

MINNESOTA.

BROOKSTON.—GRAND OPERA HOUSE (Klaus Brothers, managers): A Wise Guy 14; small house, owing to storm; fair entertainment. Gorton's Minstrels

[illegible]

RED WING.—[illegible] Alone in Greater New York 17; good performance. A Romance of Coon Hollow 18. Alone in Greater New York 19. Finnigan's 400 20. Two Merry Tramps 21. India 22.

FARIBAULT.—OPERA HOUSE (Cosgriff and Metcalfe, managers): Jessie Bonstelle's performances good; poor houses. Little Trixie to fair house 19. Two Merry Tramps 20. Benedict's Quo Vadis 21. Sporting Life 24.

WILMAR.—NEW OPERA HOUSE (Cosgriff and Metcalfe, managers): Jessie Bonstelle's performances good; poor houses. Little Trixie to fair house 19. Two Merry Tramps 20. Benedict's Quo Vadis 21. Sporting Life 24.

FARIBAULT.—OPERA HOUSE (Cosgriff and Metcalfe, managers): May Smith Robbins in Friend Fritz 13; good business; performance fair. A Hot Old Time 15. Two Merry Tramps 20. Benedict's Quo Vadis 21. Sporting Life 24.

WILMAR.—NEW OPERA HOUSE (Cosgriff and Metcalfe, managers): Jessie Bonstelle's performances good; poor houses. Little Trixie to fair house 19. Two Merry Tramps 20. Benedict's Quo Vadis 21. Sporting Life 24.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Benedict's Quo Vadis pleased a large audience 14; the Pictorial of Coon Hollow deserves special mention. A Young Wife 15 canceled. A Breezy Time 27.

FERGUS FALLS.—LYCEUM THEATRE (W. A. Smith, manager): Uncle Josh Spruceby 11; fair house and entertainment. Whose Baby Are You 21. A Breezy Time 25. The Hottest Coon in Dixie Oct. 2. Ole Olson 8. My Friend from India 16.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Fabio Romani 11; fair performance; fair house. Little Trixie to pleased a large audience. A Breezy Time 14, to excellent performances, S. R. O.

WINONA.—OPERA HOUSE (C. T. Buttingame, manager): Too Rich to Marry to fair business 10. Two Merry Tramps 15, large house, specialties good. The Burgomaster Oct. 5.

AUSTIN.—OPERA HOUSE (Schleuder and Co., managers): A Breezy Time opened the local season 13 to large business, performance good. Benedict's Quo Vadis 25.

MISSOURI.

SPRINGFIELD.—BALDWIN THEATRE (Brookes and Houston, managers): Mahara's Minstrels to fair performance; average attendance. Vanity Fair 15; performance poor; light attendance. Richards and Pringle's Minstrels 22.—ITEM: The Baldwin has been completely renovated and made more attractive than ever.

ST. JOSEPH.—PEOPLE THEATRE (C. T. Philley, manager): A Day and a Night 12 opened the season to packed house. The Only Way 18.—LYCEUM THEATRE (C. T. Philley manager): A Wise Guy 9, to large houses. On the Suwanee River 16, 17; good business.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Fanc Farrell co. 10-15 to good business; good co. Repertoire: A Parisian Princess, My Uncle from Japan, Idaho, The Two Orphans, A Romance of the South, and A Mother's Sin. Benedict's Quo Vadis 27.

COLUMBIA.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Ewing-Taylor co. 17-22 opened in Myrtle Ferns; large house; good performance. Benedict's Quo Vadis 29. Midnight in Chinatown Oct. 2. At Piney Ridge 5.

CHILLICOTHE.—LUELLA GRAND THEATRE (Z. E. Myers, manager): Columbia Stock co. 10-15; fair business. The Stowaway 21. A Bell Boy 27. The Knowles Oct. 1-6. Lyceum Stock co. 8-13.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): House will not open until after partition sale Oct. 8.—ITEM: Pertle Springs Casino closed 15 after a most successful season.

MEXICO.—MOORE'S OPERA HOUSE (E. H. Stettmund, manager): Vanity Fair 13; fair house; performance not up to expectations.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): A Hindoo Hoodoo to good business 10-12. King of the Opium Ring 13-15; big houses. A Black Sheep 16-18. Quo Vadis 20, 21. West's Minstrels 23-25. A Wise Guy 26-28. Royal Marine Band of Italy 29, 30. Gorton's Minstrels Oct. 3, 4. Whose Baby Are You 5, 6. The Hottest Coon in Dixie 7-9. A Young Wife 10, 11.—SUTTON'S NEW THEATRE (Dick P. Sutton, manager): For Her Sake 16-22. Uncle Josh Spruceby 23-29. Regular season will open Oct. 14 with A Breezy Time.—ITEM: George Elston, for many years manager of Evans' Opera House in Anaconda, will have charge of Sutton's New Theatre.

BOZEMAN.—OPERA HOUSE (A. R. Curring, manager): King of the Opium Ring 12; good performance; large house; the Pioneers of the State of Montana were holding their annual session in the city and witnessed the performance in a body. A Black Sheep 14, excellent performance; good business. A Wise Guy 22. Royal Marine Band of Italy 28. Gorton Minstrels 29.

HAVRE.—THEATRE MARGARET (H. F. Collins, manager): A Texas Steer to large and pleased audience 10. King of the Opium Ring 12; topheavy house. A Hindoo Hoodoo pleased fair house 13. A Black Sheep 15; good business; co. met a hearty reception.

BILLINGS.—OPERA HOUSE (A. J. Babcock, manager): A Black Sheep 13; S. R. O.; appreciative audience. For Her Sake 14, 15; crowded houses; delighted audience.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Feary, managers): A Hindoo Hoodoo 14; good performance; big house. A Wise Guy 20. West's Minstrels 27. Gorton's Minstrels Oct. 1.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): A Texas Steer 12; large house; pleasing performance.

HELENA.—MING'S OPERA HOUSE (Eugene T. Wilson, manager): Season opened with A Texas Steer 11; crowded house.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): A Day and a Night 13; good performance. A Night in Town 14; Eddie Foy as one-sided as ever. Chauncey Olcott 20. Mathews and Bulger 22. The Prince of the World Oct. 4. A Bachelor's Honeymoon 8. Leon Herrmann 11.—THE FUNAE (Crawford and Zehrung, managers): The Hottest Coon in Dixie 14, 15; performance up to date; crowded houses. Vanity Fair 21. Railroad Jack 25, 26. Finnigan's Ball 28, 29. Chase-Lister co. Oct. 8-13.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Season opened 13 with The Hottest

Wilson, manager): Hearts of Oak pleased a large audience 24. Gay Cockrell 25.

NEW JERSEY.

TRENTON. TAYLOR OPERA HOUSE (A. H. Stevens, manager): The Royal Lilliputians in The Rivals 15 delighted large audiences. King Dramatic co. opened 17 for a week to S. R. O. and large business anticipated. Repertoire: The Cotton King, Faust, the Power of the Press, A Dark Secret, The Cherry Pickers, Carmen, Quo Vadis, Lost in London, The Storming Party, and The Streets of New York; the plays are all mounted beautifully. Way Down East 26, 27. Le Voyage en Suisse 27. Peck's Bad Boy 28, 29. The Limited Mail Oct. 2. An American Gentleman 3, 4, 5, 6.——ITEMS: Chas. Pollard Kolk laid off a week with Julia Marlowe.—Harry McDonald and Grace La Costre joined the King co. here—17, and will take the leading comedy parts and do a specialty.—Henrietta Browne also joined the co. here as leading woman.

ELIZABETH. JACOBS' THEATRE (George W. Jacobs, manager): Alvin Joslin 14: excellent performance; good house. A Female Drummer 15 amused a fair house. Royal Lilliputians 17; good business. Two Little Vagrants 18; house good; performance fair. The Little Minister 19. 'Way Down East 22. The Man from the West 24. A Hot Old Time 25. Zaza 27. Under the Red Robe 29. Uncle Sam in China Oct. 1.——LYCEUM THEATRE (W. M. Drake, manager): Next Door 17; S. R. O.; pleased audience. When We Were Twenty-one 22. Al. Reeves' co. 29. The Limited Mail Oct. 1. Lorraine Hollis co. 4-6.

HOBOKEN. LYRIC THEATRE (H. P. Sadler, manager): Caught in the Web to large business 17-19. A well balanced co. included Frank Kelly, Frank Crane, Lionel Clark, Gertrude Norris, and Lillian Longmore. Finnigan's Ball 20-22 opened to large house. The farce was an excellent vehicle for the presentation of many funny specialties. An American Gentleman 24-26. Uncle Sam in China 27-29. Peck's Bad Boy Oct. 1-3.

PATERSON. COLUMBIA THEATRE (Ben Leavitt, manager): Alvin Joslin 17-19; fair business; co. capable. Kidnapped 20-22; medium audience; co. pleasing. The Man from Mexico 25, 26. Where is Cobb 27-29.——OPERA HOUSE (John J. Goetchius, manager): Boyer Brothers in Next Door 17-19; fair business; co. satisfactory. The Span of Life 20-22 drew fairly and pleased. Zaza 25, 26.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Walter Perkins in The Man from Mexico 18; good business; performance excellent. The Span of Life thrilled a big audience 19. The Little Minister 22. Alvin Joslin 24.——ITEM: Manager Fralinger has exerted a wide influence in the local fund for the Galveston sufferers, and has offered the Academy free for a monster benefit.

ORANGE. MUSIC HALL (Charles E. Dodd, manager): Cal Stewart opened his season here 13, 14 in Uncle Josh Wetherby Abroad; good business. The star received an ovation, and his Yankee stories were much enjoyed. Several good specialists were given. Oriental Amusement co. 24, 25. A Midsummernight's Dream Oct. 4.——COLUMBUS THEATRE (John T. Platt, manager): Mistakes Will Happen 24.

DOVER. BAKER OPERA HOUSE (William H. Baker, manager): Lawyer Steele from Bangor 18 failed to appear. Scharff and Morris Stock co. 24-29 will produce My Old New Hampshire Home, The Police Inspector, The Smugglers, Silver Fortune, The Devil's Mine, The Pulse of New York, and Hounded by the Law.

CAMDEN. THEATRE (Taylor and Thompson, managers): His Better Half 13-15; big hit; S. R. O. Amy Lee in The Red Cat 17-19 and in The Colonel 20-22; audiences pleased; big houses.——ITEM: The performance 20 was for the benefit of the Galveston sufferers.

ASBURY PARK. EDUCATIONAL HALL (W. H. Morris, manager): The Man from Mexico 17; business good; co. excellent. Alvin Joslin 22. A Tale of Two Cities 28, 29.

BOONTON. HARRIS LYCEUM (Harris Brothers, managers): Dainty Duchess co. 15; crowded house; performance excellent. Weber's Olympic co. 22. The Gems 24-29. A Romance of Coon Hollow Oct. 3.

WASHINGTON. OPERA HOUSE (Robert Petty, manager): Uncle Josh Weatherby Abroad 15; good house and performance.——ITEM: C. G. Phillips' U. T. C. will appear under canvas 29.

RED BANK. OPERA HOUSE (C. E. Nieman, manager): Next Door 12; good house; pleased audience. Alvin Joslin 20. Finnigan's Ball 24.

NEW YORK.

SCHENECTADY. VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): A very successful week's business was done by Corse Payton's Stock co., which closed 15; the Flood Brothers were warmly received at their old home here, and the Cardownie Sisters, in international dances, were a feature of the specialty work. Bennett-Moulton co. opened 17 to a record breaking house, and continued standing people up during the week; the co. is, as usual, strong, and with their orchestra and clever specialties never fail to please; Madame Flower, the "Bronze Melba," has been added to the cast during the local engagement; this is her first appearance here, and her singing has captivated popular fancy. Repertoire: The Captain's Mate, The Little Pauper, The Mother, Wicked London, The Pay Train, A Woman's Wit, and All for Gold. What Happened to Jones 24. The Royal Lilliputians 26. Friend Fritz 27. Next Door 28. Man's Enemy 29. Snow-Heron co. (return) Oct. 1-5. Alice Neilsen 6.——ITEM: Madame Flower, the colored singer, appearing with the Bennett-Moulton Stock co., fell down the stairway leading from her dressing-room 20, injuring her knee quite seriously. It will be several weeks before she will have the use of it again; in the meantime she is daily appearing seated in an invalid chair.

OLEAN. LYCEUM THEATRE (M. Reis, manager): Because She Loved Him So 14. After a week of hard rehearsal David Belasco's co. opened 17 in Madame Butterfly and Naughty Anthony to large house. The occasion also marked the reappearance of Charles E. Evans upon the stage. The star and plays were received with enthusiasm. Individual hits were made by Valerie Bergere, Claude Gillingwater, Helen Phillips, J. H. Bradbury, Daniel Mason, Annie Wood, and Daisy Gregan. Mr. Belasco directed the production. Murray and Mack in Shooting the Chutes 18; fair house. At the White Horse Tavern 20. A Trip to Tramptown 21, 22. Nashville Students 24. The Prisoner of Zenda 25. Miss Hobbs 27. The Little Minister Oct. 2.——TIVOLI THEATRE (Eugene Bryant, manager): Johnny on the Spot 24, 25.——ITEMS: A benefit for the Galveston sufferers was given at the Lyceum 15, under the auspices of the "Advertiser" and Mr. and Mrs. Henry F. Dixie. People were supplied by David Belasco from his Naughty Anthony co., Henry F. Dixie from Rorick's Glen Park, and local amateurs, and the use of the theatre was donated by Manager Reis. The sum of $600 was realized.—Rorick's Glen Park closed a most successful season 22. Manager Henry F. Dixie and Mrs. Dixie are to make their home in Elmira during the Winter.

GLOVERSVILLE. KASSON OPERA HOUSE (A. L. Covell, manager): A Night in Chinatown 14 pleased a fair audience. Alma Chester co. opened for a week 17, breaking all previous records in this house. Repertoire: Hoodman Blind, The Diamond Breaker, The O'Mailleys of Ballyveerny, Beacon Lights, The Lady of Lyons, A Celestial Maiden, and Little Lord Fauntleroy; specialties by the Sadell Family, Little Joey, Will Y. Kennedy, Hiatt and Franklyn, and Fred Woodbury are good. Hello, Bill 28. Next Door Oct. 1. A Young Wife 4. Georgia Minstrels 6.——ITEMS: The following is the staff of the new Darling Theatre appointed during the past week by Manager Will E. Gant: Treasurer, Thomas Hubbard; assistant treasurer, Leon Gant; chief usher, Allen Lansing; stage-manager, James Van Sickler; orchestra, Weber and Jamieson; bill poster, Alice Sutliff. The first attraction will be Julia Marlowe in Barbara Frietchie Oct. 10.

ALBANY. EMPIRE THEATRE (Graff and Hendricksburg, lessees): A Brass Monkey 13, with Mazie Trumbull and William Kellar Mack, to fair business. Roland Reed in A Modern Crusoe 14; good house. The Prisoner of Zenda 15; small but pleased audience. Stuart Robson in Oliver Goldsmith 17 deserved better house. The Girl from Maxim's 21. Vanity Fair 22.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Mr. and Mrs. Ross Whytal in For Fair Virginia pleased large audiences 13. Agatha Dene and Robert Garrick was the bill 14, and For Fair Virginia closed the engagement 15. William Bonelli and Rose Stahl in An American Gentleman played to good business 17-19. King of the Opium Ring 20-22.——ITEM: William Horan has returned from New York, to resume his duties in the box office of the Empire.

SYRACUSE. WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Roland Reed and co. left a pleasing impression with his new play, A Modern Crusoe, 15, the theme of which is novel; business good. Stuart Robson, in Oliver Goldsmith, gave a satisfactory performance to a large house 18. Naughty Anthony 19, 20. Gertrude Coghlan 21, 22.——EASTABLE THEATRE (S. S. Shubert, manager): William Bonelli, in An American Gentleman, delighted large upper houses 13-15. Blue Jeans drew well 17-19; good performance. Under the City Lamps 20-22. A Brass Monkey 24-26. Shaves of New York 27-29.

SARATOGA SPRINGS. THEATRE SARATOGA (Shubert Brothers, managers): Alma Chester co. closed a big week's business 15. Plays presented last half of week: The Lady of Lyons, Little Lord Fauntleroy, and A Celestial Maiden. A Brass Monkey 17; well filled house; audience pleased. 'Way Down East 18; S. R. O.; audience delighted. Gertrude Coghlan in Vanity Fair 20. What Happened to Jones 21. Man's Enemy 22. The Girl from Maxim's 24 postponed. Next Door 27. Morton Manola 28. A Young Wife Oct. 2. 3 Bs. summer 6.——BROADWAY THEATRE (George L. Collins, manager): Dark.

ROCHESTER. BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Under the City Lamps 17-19; large audiences. A good co. included Pearl Brookfield, Kate Griffiths, William Pruneyrost, and Harry Rogers. Blue Jeans 20-22 pleased big houses. Slaves of the Orient 24-26. A Brass Monkey 27-29. The Lilliputians Oct. 1-3. What Happened to Jones 4-6.——LYCEUM THEATRE (A. E. Wolff, manager): The Girl from Maxim's 17; fair house. Stuart Robson appeared before a good house in Oliver Goldsmith 19. William H. Crane 25, 26. Gertrude Coghlan 27-29.

BINGHAMTON. STONE OPERA HOUSE (J. P. E. Clark, manager): King Dramatic co. in The Cotton King, The Sporting Duchess, The Power of the Press, The Cherry Pickers, Carmen, A Dark Secret, Lost in London, The Streets of New York, and Dr. Jekyll and Mr. Hyde closed a successful week 15. Murray and Mack in Shooting the Chutes had fair attendance and pleased 17. At the White Horse Tavern to good business 20; excellent performance. A Hole in the Ground 21. The Prisoner of Zenda 22. Katherine Rober co. 24-29.

ONEONTA. NEW THEATRE (F. W. Lloyd, manager): Kennedy Players closed a week of good business 15. Plays presented: Sin and Its Shadow, Twixt Love and Duty, Rip Van Winkle, Sapho, East Lynne, and The Bad Boy. A Night in Chinatown to good business 17; co. good. Gertrude Coghlan in Vanity Fair 19. A Hole in the Ground 22. What Happened to Jones 25. 'Way Down East Oct. 2. A Hot Old Time 3. A Tin Soldier 5. Bennett and Moulton co. 8-13.——ITEM: R. S. Stout joined the Kennedy Players here.

JAMESTOWN. SAVILLS' OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, manager): The Three Musketeers 14; excellent performance; good business. Nashville Students 15; fair business; good performance. A Trip to Tramptown 17; poor performance; S. R. O. Jess of the Bar Z 18. Owing to the serious illness of Belle Archer Dell Ellerson played the title role and made a good impression on the audience. Shooting the Chutes 19.

AMSTERDAM. OPERA HOUSE (George McClumpha, manager): A fair audience saw Carl Haswin in A Lion's Heart 15; strong play; acceptably presented. The Prisoner of Zenda 18; large audience; co. strong. A Brass Monkey 19; fair business. The Girl from Maxim's 20. Royal Lilliputians 21. What Happened to Jones 22. Hello, Bill 27. Next Door 29. A Hot Old Time Oct. 2. Lost in the Desert 3.

HORNELLSVILLE. SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): Aubrey Stock co. closed a week's engagement 15, presenting latter half of week The Red, White and Blue, Faust, For Love of a Woman, and Lost in New York; co. exceptionally good. Floy Crowell was seriously ill during the engagement and her roles were assumed for two nights by Jean Cowgill, who joined the co. here. Nashville Students 20. The Prisoner of Zenda 25.

COHOES. NEW OPERA HOUSE (E. C. Game, manager): Bennett and Moulton co. closed a week of good business 15. Plays last part of week: A Woman's Wit, Darkest Russia, In the Name of the Law, The Pay Train, Wicked London, and All for Gold. The Prisoner of Zenda 17; good business; audience pleased. A Brass Monkey 18; big business; delighted audience. Royal Lilliputians 22. Marion Manola 24. The Limited Mail Oct. 8.

NEWBURGH. ACADEMY OF MUSIC (F. M. Taylor, manager): Miss Hobbs 14. Elroy Stock co. 17-22 opened to a crowded house, presenting first part of week The Opium Fiend, Article 47, On the Coast of Maine, A Dangerous Woman, and The Ups and Downs of Life; co. good. A Hot Old Time 26. Al. Reeves co. 27, 28. Under the Red Robe Oct. 3.

ONEIDA. MUNROE OPERA HOUSE (Smith and Preston, managers): Marks Brothers' co. closed a week of S. R. O. 15. Plays presented first half of week: A Soldier's Sweetheart, A Bird in a Gilded Cage, The Harvest of Sin, and For His Sake. A Night in Chinatown 20. Dr. Jekyll and Mr. Hyde 25. Nashville Students Oct. 4. Next Door 5. Brooke's Marine Band 8.

GLENS FALLS. EMPIRE THEATRE (J. A. Holden, manager): Daniel E. Ryan, supported by a capable co., opened for a week 17 to S. R. O. Plays: The King's Musketeers, O'Brien the Contractor, The Fatal Wedding, A Village Blacksmith, The Galley Slave, and A Midnight Marriage; clever specialties. Marion Manola Oct. 1.

HUDSON. OPERA HOUSE: Carl A. Haswin in A Lion's Heart 18; excellent performance; large house. What Happened to Jones 15; good co.; good business. 'Way Down East 19, under auspices of Evans Hook and Ladder co., pleased a crowded house. Next Door 25. A Hot Old Time 27. Talma Ladies' Band Oct. 6. Black Patti's Troubadours 8.

OSWEGO. RICHARDSON THEATRE (J. L. Hasbacher, manager): Because She Loved Him So 13. A Hole in the Ground 17 satisfied good house. The Prisoner of Zenda 19; medium house. Miss Hobbs 20. What Happened to Jones 28. The Three Musketeers 29. Gertrude Coghlan Oct. 1. Daniel E. Ryan 2-6.

YONKERS. MUSIC HALL (William J. Bright, manager): Royal Lilliputians in The Rivals 18; good house and performance. 'Way Down East 21. The Spooners 24-29.——ITEM: The new drop curtain, painted by Frazier, was shown for the first time 18 and was much admired.

GOUVERNEUR. OPERA HOUSE (Charles S. Hubbard, manager): A Hole in the Ground 14; good business. Rae and Fenberg co. 17-22, presenting Knobs o' Tennessee, Bar Harbor, Dr. Jekyll and Mr. Hyde, Carmen, After the War, The Brand of Cain, Michael Strogoff, and Why Jones Left Home; fair business.

ITHACA. LYCEUM (M. M. Gutstadt, manager): Naughty Anthony and Madame Butterfly pleased good business 18. A Hole in the Ground pleased a good house 20. Miss Hobbs 26. Rusco and Holland's Minstrels 28. Mrs. Le Moyne 29. The Little Minister Oct. 1. 'Way Down East 4. Eugenie Blair 9.

LOWVILLE. TOWN HALL (George Sherwood, chairman): Spooner Dramatic co. in The Pearl of Savoy 16, The Gold King II, By the King's Command 17, The Octoroon 18, The Egyptian Princess 19, and A Lawyer's Wedding 15, pleased capacity. Nothing But Money Oct. 5.

TROY. GRISWOLD OPERA HOUSE (S. M. Hickey, manager): 'Way Down East 13-15; S. R. O. King of the Opium Ring 17-19; big houses. Gertrude Coghlan 21. The Girl from Maxim's 22.——RAND'S OPERA HOUSE (Martin and Halligan, managers): A Brass Monkey 14; fair house.

TICONDEROGA. UNION OPERA HOUSE (P. W. Barry, manager): What Happened to Jones was well received by a good house 17. The Sunshine of Paradise Alley Oct. 4.——ITEM: Barry Johnston, leading man with Modjeska, who summered here, left 17 for New York to begin rehearsals.

UTICA. MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, resident manager): This new house will open 21, 22, with Viola Allen in In the Palace of the King. Gertrude Coghlan 24. Hello, Bill 25. What Happened to Jones 27. A Hot Old Time 28, 29.

WATSON. OPERA HOUSE (C. V. Du Bois, manager): Le Voyage en Suisse 14; small audience; performance good. Royal Lilliputians pleased a fair sized audience 15. Elroy Stock co. 24-29.——ACADEMY OF MUSIC (C. D. Carter, manager): Cleveland and Wilson's Minstrels 29.

GENEVA. SMITH OPERA HOUSE (F. K. Hardison, manager): Belle Archer in Jess of the Bar Z 14; fair business; good performance. The Girl from Maxim's 18. A Hole in the Ground 19. Miss Hobbs 24. The Three Musketeers 28. Nashville Students 29.

PORT JERVIS. GRAND OPERA HOUSE (William A. Kadel, manager): Howe's Moving Pictures 10 pleased a packed house. A Bunch of Keys 13 drew well; good performance. A Hot Old Time 16; crowded house; audience pleased. Next Door canceled 27.

POUGHKEEPSIE. COLLINGWOOD OPERA HOUSE (C. B. Sweet, manager): What Happened to Jones 14. Miss Hobbs 15. Nothing but Money 18 canceled. Royal Lilliputians 20. Next Door 22. Snow and Heron Stock co. 24-29.

ALBION. GRAND OPERA HOUSE (Hinchey and Vary, managers): Tennessee's Pardner 17; large and pleased audience. Marks co. 20-22. Where is Cobb Oct. 1. Other People's Money 8. The Heart of Chicago 13.

CANASTOTA. BRUCE OPERA HOUSE (E. J. Preston, manager): Auburn-Lorton co., presenting Our Dorothy, My Uncle from Japan, and The Untarned Claim, 20-22. Dr. Jekyll and Mr. Hyde 26. Nothing but Money Oct. 3.

AUBURN. BURTIS OPERA HOUSE (E. S. Newton, manager): At the White Horse Tavern drew a big house 15. A Hole in the Ground to fair business 18. The Girl from Maxim's 19. A Night in Chinatown 21. Miss Hobbs 22. Bennett and Moulton co. 24-29.

WATERTOWN. CITY OPERA HOUSE (E. M. Gates, manager): A Hole in the Ground 15; fair house and co. Miss Hobbs 19. A Brass Monkey 22. What Happened to Jones 29.

TOMKINS-COVE. ACADEMY OF MUSIC (George Pettit, manager): 'Way Down East 20; big house; performance first-class. An American Gentleman Oct. 4.

OLEAN. NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The Three Musketeers 15; fair house; excellent performance. Hi Henry's Minstrels 22. Blue Jeans 28.

CORNING. OPERA HOUSE (H. J. Sternberg, manager): At the White Horse Tavern pleased a good house 18. A Bell Boy 20. Maude Hillman co. Oct. 1-3. The Little Minister 5.

NORWICH. CLARK OPERA HOUSE (L. B. Bassett, manager): A Night in Chinatown 18 pleased large house. Talma Ladies' Military Band Oct. 4. A Bell Boy 12.

LYONS. MEMORIAL THEATRE (Burt C. Ohmann, manager): Season will open with the Spooner Dramatic co. 24-29. An American Girl Oct. 4

PENN YAN. YATES LYCEUM (Herbert E. Bell, manager): Miss Hobbs 25. Spahn's Vaudeville co. Oct. 2.

BOONVILLE. LISCOMBE'S OPERA HOUSE (George C. Liscomb, manager): An American Gentleman 20. Next Door 24.

JOHNSTOWN. GRAND OPERA HOUSE (A. L. Covell, manager): A Night in Chinatown 15 failed to please a small audience. Miss Hobbs 17. A Brass Monkey 20. Hello, Bill 29. Edward Harrigan Oct. 5.

FREDONIA. GRAND OPERA HOUSE (Starr and Davis, managers): Town Topics 15; fair house; excellent attraction. At the White Horse Tavern 22.

DUNKIRK. WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): Blue Jeans pleased a full house 14. Miss Hobbs 18.

MIDDLETOWN. CASINO (O. S. Hathaway, manager): A Hot Old Time 19; pleased; large attendance. Zaza 24. The Man from Mexico 27.

OSWEGO. CITIZENS' OPERA HOUSE (Harry Pow, manager): Maude Hillman co. Oct. 4-6.

WILLIAMSON. BALDWIN'S THEATRE (E. A. Rathbone, manager): Nashville Students to S. R. O. 19.

WATTERSON. OPERA HOUSE (Clark and Robinson, managers): Klark Scoville co. 24-29.

NORTH CAROLINA.

GREENSBORO. ACADEMY OF MUSIC (McAdoo Brothers, managers): Sesson opened 12 with Al. G. Field's Minstrels; large audience; performance good. Cafe City Band 17.——ITEM: The new City Hall, with Auditorium to be used as a theatre, will be completed this Winter.

RALEIGH. ACADEMY OF MUSIC (R. C. Rivers, manager): Sherlock Holmes 28.

NORTH DAKOTA.

GRAND FORKS. METROPOLITAN THEATRE (C. P. Walker, manager): McEwen, hypnotist, drew light houses 10-12; pleased audiences. A Wise Guy to small business 13; co. capable; pleasing specialties. Quo Vadis 18. Alba Heywood 19. Gorton's Minstrels 22. Royal Marine Band of Italy 27. The Hottest Coon in Dixie 29.

FARGO. OPERA HOUSE (C. P. Walker, manager): A Black Sheep to delighted audience 11. Belshazzar (local) 12, 13, was well rendered under direction of Mr. Robinson. A Wise Guy 15; fair business. Quo Vadis 19. Royal Marine Band 20.

JAMESTOWN. OPERA HOUSE (H. P. Smart, manager): A Wise Guy 17.

GRAFTON. GRAND OPERA HOUSE (W. W. Robertson, manager): Dark.

OHIO.

DAYTON. VICTORIA THEATRE (Lee M. Roda, general manager; C. C. Miller, business manager): Sapho to light business down stairs, packed business upstairs 13. With the exception of Alberta Gallatin, as Fanny LeGrand, the co. was weak. Henrietta Crosman, in Mistress Nell, with good support pleased light business 14. Shore Acres to poor business matinee, and fair business evening performance 15. The play has been seen here so often that its drawing qualities are on the wane. 'Way Down East 25, 26.——PARK THEATRE (Harry E. Feicht, manager): The World to excellent business 13-15. The scenic and mechanical effects made good the shortcomings of a weak cast. Humpty Dumpty opened for a week to S. R. O. 17. The co. is headed by George H. Adams. The specialties introduced in the second act were above the average. George H. Adams, Charles J. Heffner, and George H. Fielding were among the best.——ITEMS: W. C. Dickson, of Indianapolis, was in the city, the guest of Manager Harry E. Feicht, 18.
J. W. WEIDNER.

TOLEDO. VALENTINE THEATRE (L. M. Roda, manager; Otto Klives, business manager): Frank Daniels in The Ameer 13; S. R. O. Richard Golden in old Jed Prouty to slim business 14, 15. 'Way Down East 16-18; fair houses; the co. were new in their parts and the performance was somewhat uneven; the scenery and mechanical effects were fine.——LYCEUM THEATRE (Frank Burt, manager): My Friend from India to fair houses 12-15; May Yokes and a clever co. make the farce go from start to finish. Across the Pacific, with Harry Clay Blaney, Robert Lanier, Leslie Mathews, Pearl Seward, and a large co., to good houses 16-19; the drama was full of patriotic speeches, and kept the houses applauding most of the time. A Stranger in a Strange Land 27-29. Through the Breakers 30, Oct. 3.——BURT'S THEATRE (Frank Burt, manager): For Liberty and Love 12-15 to slim houses; a good drama, well acted. The Woman in Black 16-19 opened to big business, which continued fair for rest of engagement. The Game Keeper 27-29.
C. M. EDSON.

SPRINGFIELD. GRAND OPERA HOUSE (E. E. Foutz, manager): The Minister Extraordinary 12, co. fair; light business. Holden Comedy co. in The Denver Express 13; performance satisfactory; good house. Sapho 19; good production; large audience. Dimond Brothers' Minstrels 20. Regular season will open 24 with 'Way Down East. The Great Northwest 26. Side Tracked 28.——BLACK'S OPERA HOUSE (Charles F. Brunner, manager): A Child of Fortune 15 pleased good houses; James F. Kelly and Dorothy Kent made excellent impressions. Humpty Dumpty 20. Manhattan Opera co. 25-29. American Burlesques Oct. 1. Martin's U. T. C. 8, 9.

AKRON. GRAND OPERA HOUSE (T. K. Mahoney, manager): Hi Henry's Minstrels 15; crowded house; excellent performance. Huntley-Jackson co. 17-22 in For Liberty and Love, The Tornado, Just Before Dawn, An Innocent Sinner, Michael Strogoff, The World, and A Fatal Card; performances fair; well filled houses. A Bunch of Keys 24. Uncle Josh Spruceby 26. The Minister Extraordinary 29. Himmelein's Ideals Oct. 1-6.——ITEM: Glen White is assistant to Manager Albaugh this season.—N. C. Chisnell is spending a few days with his mother in Akron.

URBANA. MARKET SQUARE THEATRE (Frank McAdams, manager): A Child of Fortune 17 pleased medium business. The leading parts, in the hands of Courtland V. Auburn, Brinsley Shaw, James F. Kelly, Al. C. Davis, Jas. Smith, R. W. Cleary, Helen Jones, Gertrude Gebest, Dorothy Kent, Virginia Russell, and Vera Earlscott were well handled. The Heart of Chicago 20. The Great Northwest 25.——ITEM: Gertrude Gebest was entertained here by friends.
WILLIAM H. McGOWN.

SANDUSKY. NIELSEN'S OPERA HOUSE (George A. Bloekling, manager): Hi Henry's Minstrels packed the house 17, the opening night of the season; every one delighted. Trip to Chinatown 22; matinee performance being for benefit of Galveston sufferers. The Minister Extraordinary 24. A Stranger in a Strange Land 26. Because She Loved Him So Oct. 1.——ITEMS: The management has received many compliments upon the taste and judgment displayed in the many changes in the Nielsen.

EAST LIVERPOOL. GRAND OPERA HOUSE (J. A. Norris, manager): Himmelein's Ideals 10-15 to big business, presenting The Lost Paradise, Eagle's Nest, In the Heart of the Storm, Northern Lights, Miss Blythe of Duluth, and The Pulse of Chinatown. Robert Downing in The Gladiator pleased a full house 19; the work of Alberta Converse is deserving of special mention. The Bowery After Dark 21. Huntley-Jackson co. 24-29. Little Irene Myers co. Oct. 1-6.

ELYRIA. OPERA HOUSE (H. A. Dykeman, manager): Tommy Shearer co. closed a successful week 10-15. Repertoire: The Victorian Cross, A Romance of Korveen, The Girl from Porto Rico, Mother and Son, The Roaring Creek Swindle, and In the Heart of the Rockies. Hi Henry's Minstrels 18; good performance; big business. The Heart of Chicago 26. The Game Keeper Oct. 5.

NEW LEXINGTON. SMITH'S OPERA HOUSE (T. J. Smith, manager): Carroll Comedy co. opened for a week 17, presenting A Southern Romance to big business. Specialties by Gertie Lewis and Marguerite Ray were pleasing. Miss Lewis is a graduate of St. Aloysius Convent here and received a hearty welcome. A Poor Relation Oct. 6. Midnight in Chinatown 16. Irish Rough Riders 22. The Girl from Chili 25.

PIQUA. MARVIN OPERA HOUSE (W. C. Marvin, manager): McCarthy's Mishaps 14; good house, performance fair. Gibney Stock co. opened to crowded house 17 in May Blossom, and pleased a good house 18 with The New Charity Ball; the co. will continue to 22, presenting Down in Maine, Devil Mine, Heart of Tennessee, Sapho, and U. T. C. The Game Keeper 24.

WARREN. OPERA HOUSE (Elliott and Geiger, managers): A Rag Time Reception 15; performance fair. Robert Downing in The Gladiator 18 was well received by good audience. Henrietta Crosman, formerly of this city, will be greeted by a fine audience on her visit 21, as she is a prime favorite here. The Belle of Manila 22. The Bowery After Dark 26. The Heart of Chicago 29.

ST. MARYS. GRAND OPERA HOUSE (H. G. McLain, manager): Sapho was presented by a capable co. 14. Alberta Gallatin, in the name part, deserves special mention. A Run on the Bank 22.——PEOPLE'S THEATRE: The Belle of Manila to fair house 12. The Braids 13-15; light business. Quo Vadis 20. Si Plunkard 21.

WAUSEON. MEMORIAL OPERA HOUSE (E. R. Endley, manager): Keystone Dramatic co. closed a week of good business 10, having presented East Lynne, In Sight of St. Paul's, The Mystery of Woodlawn, The Senator's Daughter, and A Soldier of the Empire. Uncle Josh Spruceby 25. The Minister Extraordinary 28.

LORAIN. WAGNER'S OPERA HOUSE (Charles Knapp, manager): Robert Downing presented The Gladiator 15 in a very acceptable manner; good business. The Tide of Life 17 pleased a large audience. Hi Henry's Minstrels 19 to capacity; excellent attraction. The Heart of Chicago 25. A Rag Time Reception 29.

SHELBY. AUDITORIUM (Brotherton and Faulkner, managers): A Trip to Tramptown 13; big house; performance fair. Because She Loved Him So 19. A Stranger in a Strange Land 26. Francis Morris Stock co. Oct. 1-6.——SMITH'S OPERA HOUSE (James L. Smith, manager): Dark.

WASHINGTON. NEW ARMORY (William R. Lippe, manager): Hi Henry's Minstrels 13 pleased a crowded house. The Minister Extraordinary 19; fair production; small audience. The Bowery After Dark 24. A Poor Relation 28. Manhattan Opera co. Oct. 4-6. The Game Keeper 9.

FAZENDALE. OPERA HOUSE (W. D. Schultz, manager): A Child of Fortune 14; business and co. good. 'Way Down East 15; audience large and pleased. A Trip to Chinatown 19 filled the house and pleased. The Minister Extraordinary 21. A Poor Relation 26.

LIMA. FAUROT OPERA HOUSE (H. G. Hyde, manager): Manhattan Opera co. presented Fra Diavolo, Maritana and Pinafore to poor business 10-12. McCarthy's Mishaps 15, and The Heart of Chicago 17 to good business. Sapho 18.

MT. VERNON. WOODWARD THEATRE (Forbing and Torrey, managers): The Minister Extraordinary 17; large and pleased audience. Harry Brown, Clara McCarty, and J. Russell Powell were exceptionally good. A Poor Relation Oct. 4.

LANCASTER. CHESTNUT STREET OPERA HOUSE (Stuart and Tannehill, managers): Stetson's U. T. C. 20. Diamond Brothers' Minstrels 26. A Poor Relation Oct. 5. Gibney's Stock co. (Fair week) 8-13.

CANTON. THE GRAND (M. C. Barton, manager): Hi Henry's Minstrels to capacity 14; performance satisfactory. Robert B. Mantell 18. The Minister Extraordinary 20. Because She Loved Him So 21.

CAMBRIDGE. HAMMOND'S OPERA HOUSE (R. Hammond, manager): Robert Downing in The Gladiator 11; fair attendance and attraction. Who is Who 13 disappointed a fair house. A Ragtime Reception 18.

ATHENS. OPERA HOUSE (Charles Slaughter, manager): Stetson's U. T. C. 10; small house; performance good. Who is Who 19. Carroll Comedy co. 25, 26. A Bell Boy 28. The Belle of Manila Oct. 1. Side Tracked 5.

BELLEFONTAINE. GRAND OPERA HOUSE (Smith and Whitehill, manager): Robert Downing in The Gladiator pleased a large audience 13. A Child of Fortune disappointed a fair house 18. Walker Whiteside 29.

TIFFIN. NOBLE'S OPERA HOUSE (C. F. Collins, manager): Keystone Dramatic co. opened for a week 16, presenting Under Sealed Orders to a full house. A Soldier of the Empire 17; big business; delighted audience.

DEFIANCE. CITIZENS' OPERA HOUSE (Edwin S. Bronson, manager): Sipe's Educated Animals 28, 29. A Trip to Cowtown Oct. 4. For Her Sake 10.——ITEM: I. Newt. Bronson spent 16 here with his parents.

CADIZ. OPERA HOUSE (E. M. Brown, manager): Frank Davidson 13-15 in Folks Up Willow Creek, Old Farmer Hopkins, and Days of '98; fair business; co. good. Stetson's U. T. C. 27. Harry Shanton co. fair week Oct. 1-6.

FOSTORIA. ANDES OPERA HOUSE (B. C. Campbell, manager): Tommy Shearer co. 17-22. The Minister Extraordinary 25. Diamond Brothers' Minstrels Oct. 5. 81 Plunkard 15.

PORTSMOUTH. GRAND OPERA HOUSE (W. H. Cutter, manager): Season opened 15 with Uncle Josh Spruceby; S. R. O.; audience pleased. Who is Who 25.

STEUBENVILLE. OLYMPIA (F. J. Watson, manager): Who is Who 17; fair business. The Bowery After Dark to a big house 19. The High Rollers entertained a large house 21.

BELLAIRE. COLUMBIA THEATRE (Edward I. Moore, manager): A Trip to Chinatown 15. S. R. O. good performance. Himmelein's Ideals 17-22 opened to capacity.

KENTON. DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): McCarthy's Mishaps 13; good performance and house. The Heart of Chicago 18.

NEW PHILADELPHIA. UNION OPERA HOUSE (George W. Bowers, manager): A Ragtime Reception 17; good house and co. A Poor Relation 27. The Gamekeeper Oct. 10.

LOGAN. TEMPLE'S OPERA HOUSE (Fred A. Kepp, manager): Stetson's U. T. C. 18; packed house; good performance.——ITEM: Lillian Byrd visited Logan last week.

PIQUA. OPERA HOUSE (C. C. Sank, manager): Manhattan Opera co. changed from 12-15 to 19-22. La Mascotte was the opening bill. Gibney Stock co. Oct. 1-6.

XENIA. CITY OPERA HOUSE (Charles McClellan, manager): Dark.——ITEM: The City Opera House will not be open for at least two weeks, the repairs not being complete.

UPPER SANDUSKY. McCONNELL'S AUDITORIUM (Dr. R. N. McConnell, manager): Martin's U. T. C. 3; large house; good performance. Murray Comedy co. 17-22. Walker Whiteside Oct. 4.

GREENWICH. OPERA HOUSE (H. C. Simons, manager): Uncle Josh Spruceby opened the local season 18; large house.——ITEM: Earl De Poy has joined Across the Pacific co. as electrician.

HOUGHTON. OPERA HOUSE (Eugene Rock, manager): Robert B. Mantell in A Free Lance 17 caught on immensely; supporting co. strong. Henrietta Crosman 20. Tennessee's Pardner 22.

CHILLICOTHE. GRAND OPERA HOUSE (W. H. Cutter, manager): Diamond Brothers' Minstrels 17; performance fair. Keystone Dramatic co. 27-29.

GALION. CITY OPERA HOUSE (S. E. Ribler, manager): The Heart of Chicago 22.——CENTRAL ARMORY: Chicago Glee Club 17; fine attraction.

HAMILTON. GLOBE OPERA HOUSE (Thomas A. Smith, manager): Way Down East 27. Murray Comedy co. Oct. 1-6.

SYDNEY. OPERA HOUSE (Heim and Haynes, managers): Sapho to big business 15. Baldwin-Melville co. will open the regular season Oct. 1-6.

MARTIN'S FERRY. STAR THEATRE (J. F. Blumenberg, manager): The Bowery After Dark pleased a full house 15. Frank Davidson 20-22.

BARNESVILLE. MOORE'S OPERA HOUSE (Eli Moore, manager): A R

THE FOREIGN STAGE.

LONDON.

New Cromwell Play—High-Pressure Melodrama—The Grundy-Clifford Squabble.

(Special Correspondence of The Mirror.)

LONDON, Sept. 15.

The Grundy-Clifford "coincidence" commotion has continued to commote, and wild epistles have continued to be penned daily, nay almost hourly, since I last had the honor to address you. Several playwrights with plays similar in plot and general conduct to Grundy's new St. James's drama, A Debt of Honor, have continued to arise, among them being Miss O'Connor Eccles and Miss Costello, both clever literary ladies. George Alexander, at the beginning of the week, broke out into epistolary form, and made affidavit as follows: Firstly, that he *had* read Mrs. Clifford's play a year or so before he heard and accepted Grundy's. Secondly, that he took care to mention nothing of Mrs. Clifford's play to Grundy. Thirdly, that it was his (Alec) invariable rule never to mention a playwright's plots to other playwrights. Fourthly, that if he did he would not have time to run the St. James's.

Moreover, the ever quill pen-sive Clement Scott has written still more letters, one of them not very favorable, to his fellow critics appearing in his late organ, the *Daily Telegraph*. Arthur Bourchier has pen and inkfully denied that the story of J. M. Barrie's play, The Wedding Guest, now due at the Garrick on the 27th, in any way resembles A Debt of Honor save that it contains two women in love with one man and so forth. In addition to all this the ever pugnacious and mostly grumbling Grundy has just written a virulent letter attacking all the critics but the one or two whom he deems honest and necessary forsooth. And many of the critics are to-day publishing articles expressing their opinion of Grundy's opinion and especially concerning his sneer as to critics being also playwrights. To-day's *Daily Mail* prints a list of journalists who follow both callings, including the name of—but hist! We are observed! Let us conceal ourselves!

But a fig for all this fuss. After all, it is of parochial rather than imperial interest. Let us go to matters of more importance, such as new and in some cases far worthier plays than my old friend Grundy's latest. In the first place there is Colonel Cromwell, adapted by Arthur Paterson, author, and Charles Cartwright, actor, from the former's story novel, "Cromwell's Own," and produced at the Globe on Tuesday. This play has so much more strength and so much more fidelity to history than all the many other Cromwell plays I have sampled that I am loath to find fault with it. And yet, alas, I must, and for the simple reason that the authors have by their muddled up construction caused repetitions and anticlimaxes that sadly mar what in many respects is an honest and worthy piece of work. The action revolves around Oliver when he was only a colonel of the Parliamentary forces and serving under other leaders certain of whom were as he Scripturally puts it "weighed in the balances and found wanting." Cromwell is beset on all sides by traitors and spies among his own following, the chief traitor seeking not only to disgrace Noll, but to snatch from him a sweet young Puritan velept Rachael Fullerton. She becomes betrothed to a brave young Roundhead officer who, though acting from the best and noblest intentions, is made by vile stratagems to appear twice a foul traitor to the cause, and is therefore condemned to be shot. This romantic character, also the chief villain, the heroine, the heroine's fanatical Presbyterian uncle and Cromwell himself are for the most part finely drawn, but the confusing of the incidents and motives handicaps them all severely. Colonel Cromwell is really so powerful and clever in some respects that it deserves rewriting, and then it would be serviceable to the stage if only as an object lesson of this terrible civil war period and as a snapshot of the grim but great Oliver, who is cast for the most part on Carlylian lines. The name part was magnificently played by Cartwright, so much so that even at the play's weakest points his acting held the house. He ought to go well in the character on your side, where your citizens understand the Great Protector better than many of our folk do. Your beautiful citizeness, Suzanne Sheldon, was a sweet and pathetic Rachael, and Dawson Milward, who stands about six and one-half feet in his socks, acted effectively as the romantic hero.

By the bye, this is not the first time that Cartwright has played Cromwell. He enacted rather a gentle and tearful Cromwell in Sims and Buchanan's Adelphi drama, The White Rose, some ten years back.

And now I really must tell you of a drama of another kind, of a kind to freeze your young blood, to make your knotted and combined locks to part, and each particular hair to stand on end like quills upon the fretful porpentine. This play is called The Black Vampire (chord, please!), and it was produced for the first time in London on Monday at the Britannia, a vast cheap-priced house in those East End regions known as Hoxton, which was called Hogsden in the time of Rare Ben Jonson, who once killed a bricklayer there. You must know that this Vampire is really a huge black bat of terribly carnivorous instincts, and it is the "pet" of a so-called Priest of Kharma, who uses the vile creature to kill wealthy people in order that he and his two confederates, a blood-thirsty Frenchman and his beautiful but equally blood-thirsty mistress, may share out large sums of money. At the starting seven rich folks have been thus caused to pass in their checks, as the American hero of the play says, and their deaths have been attributed to what is described as "the Black Death of Paris."

For murder No. 8 the villainous Frenchman selects his own brother, who has returned from foreign parts laden with lucre. The Vampire speedily puts an end to the millionaire, who is also dumb. But at that moment the hero, a kind of American Sherlock Holmes, and his detective partner and sweetheart, whom he had rescued when she was about to throw herself from your Brooklyn Bridge, now up and follow on the track as your old time Nick of the Woods has it. The heroine was about to commit suicide, owing to the aforesaid French villain having murdered her brother, and she therefore now lives but for vengeance. Ha, ha!

A frightful state of things now sets in. Among other things the Frenchman tries in vain to shoot and stab the male and female detective. Then he gets the Vampire-owning priest to steal a child heiress and the heroine, who is now guarding her. Then the priest tries to disintegrate the detective, who promptly empties a revolver into him. The priest next seeks to slay the child but, overcome by her pluck and prayerful innocence, suddenly reverts to virtue and becomes enormously popular with the audience. The Frenchman then secures both woman and child and, imprisoning them in a ruined house, sets fire to the same. The penitent priest, however, rescues the child, while the American detective hero, performing a mid-air trapeze act on neighboring telegraph wires, saves the heroine. Next the Frenchman endeavors to blow up the American with an explosive letter, but blows up his own accomplices instead. Anon he again secures the woman and child, and takes them to the priest's mystic underground den where, binding the woman up for future immolation, he attempts to roast the child to death as a sacrifice! Next he slays his mistress with a poisoned cigarette, and then endeavors to hack apart the just arrived American when the Vampire escapes from its cage, and fastening on the throat of the foul Frenchman, promptly sucks his gore and hurls his corpse to the earth. There! What do you think of that for a dramatic optic-opener?

On Thursday I thought I had better run down to Margate, on the Coast of Kent, to see the first production on any stage of Self and Lady, as adapted from a play by Decourcelle for production at the Vaudeville next Wednesday night. The play went well, disclosing, however, among much ingenuity, a need for rewriting the second act. Ellaline Terriss and Seymour Hicks were warmly welcomed and, if the threatened revisions turn out as they should, all promises to be well next Wednesday.

Ellaline we shall see at the Duke of York's Henry Arthur Jones's new play, The Lackey's Carnival, the occasion being also the author's forty-ninth birth-anniversary. Jones tells me that he regards this as a comedy of strong character parts, plus what he believes to be strong romantic interest. The Lackey's Carnival was to have been produced next Thursday, but the postponers of Cecil Raleigh's new Drury Lane drama, The Price of Peace, suddenly snapped that date.

Eleanor Calhoun is to succeed Lena Ashwell as Portia in Julius Cæsar at Her Majesty's. Lewis Waller leaves Beerbohm Tree after the run of this play, and will set up in management for himself. That unsavory play, Zaza, has just started touring here with Mrs. Lewis Waller in the name-part. Mrs. W. happily keeps a good deal of the unpleasantness down. This week's *Sketch* contains a most amusing interview with Polite Lunatic James E. Sullivan. Manager Lowenfeld has, in conjunction with Manager Lederer, arranged to give a matinee of The Casino Girl at the Shaftesbury next Saturday in aid of the Galveston sufferers. Next week I hope to report more benefits for the sufferers from this terrible disaster. God help them! GAWAIN.

PARIS.

Dullness in Theatrical Circles—Fire at Loie Fuller's Theatre—Current Comment.

(Special Correspondence of The Mirror.)

PARIS, Sept. 7.

We are again in the midst of a period of stagnation, as far as theatrical news is concerned. The failure of the exhibition to prove the success that was expected, coupled with the poor business that has prevailed all Summer, can be held accountable for this tardiness in preparations for the coming season. Until the exhibition closes we can expect little activity among our managers.

Revivals continue to succeed revivals. The Cluny has put on Trois Femmes Pour Un Mari, opening with its one thousand two hundred and thirty-fifth performance. The comedy went well in spite of its old age. La Belle Hélène at the Variétés will give place next week to Le Carnet du Diable, a play chiefly notable for its indecency. The Athenee has reopened with L'Anglais Tel Qu'on Parle and La Mariée du Touring Club. La Mascotte and Miss Belyett alternate with Mariage Princier at the Renaissance. Les Femmes Collantes is to be put on at the Dejazet shortly.

The Folies Dramatiques and the Republique have both closed, and are being remodeled preparatory to opening under new management. The Folies Dramatiques will be rechristened the Comédie Populaire and will begin its season about Oct. 1 with Les Cent Jours, dramatized by Antony Mars and Edouard Noel from M. Noel's novel of the same title. The Republique will not open until later. Both theatres are controlled by the same company.

Business at the other theatres shows a slight improvement. Among the bills that are unchanged since my last letter are L'Aiglon at Sarah Bernhardt's Theatre, that is still drawing enormous audiences; Cyrano de Bergerac at the Porte Saint Martin, also doing a large business; Madame Sans Gene at the Vaudeville, Rip at the Gaité, La Poudre der Perlimpinpin at the Chatelet, La Dame de Chez Maxim at the Nouveautes, Le Dindon at the Palais Royal, and Les Deux Gosses at the Ambigu.

The Comédie Française, the Opéra Comique, and the Antoine are presenting repertoire, with no novelties in immediate prospect. Mlle. Delna, who has been ill, made her reappearance at the Opéra Comique on Monday in Gluck's Orphée.

The Marigny has produced a pantomime by Renée Breviaire, with music by Georges Pallcot, called Une Fête á Seville. The principal part is taken by Otero, who is dazzling to look upon. Her performance, from a dramatic view point, is surprisingly good.

Cyrano de Bergerac has passed its five hundredth performance. When the run ends, in time for Coquelin to accompany Sarah Bernhardt to America, the Porte Saint Martin will be occupied by Lucien Guitry, at present Madame Bernhardt's leading man, in productions of Zola's L'Assomoir, and a new play by Anatole France, La Gerbe. After that M. Guitry joins the Comédie Francaise and will be a valuable addition to M. Claretie's forces.

The Comédie Française is doing quite well at the Nouveau. Much better results may be expected when the company moves into Sarah Bernhardt's theatre about Oct. 20. The rebuilding of the Théâtre Francais continues slowly, but some progress is apparent. The exterior is nearing completion, but within all is confusion. The architect gives Dec. 25 as the date when performances may be resumed. *Nous verrons.*

Some of the new plays that we may expect when the season opens are Albert Barré's Les Quartre Coins de Paris at the Cluny, Kistemaeker's La Blessure, Xanrof's L'Etranger, and Trisan Bernard's Les Deux Filles du Roi Gaston at the Athenee; Jules Mary's La Frontière at the Ambigu.

The opening of the Odéon is near at hand. L'Arlesienne is to be the first play presented.

The Winter Circus has opened with a capital bill, in which the Lockards, the Wonders, Stearsun and Darton, Normansey and Diama are the best features.

Farnum and Seymour are making a hit at Casino de Paris. Other features are Rawson and June, the Sisters Tretanori, the Daytons, the Takitos, Herr Grais and his donkey, and the ballet Cleopatra.

Another circus to open is the Medrano, where crowds applaud the wonderful daring of the lion tamer, Prinz.

The Folies Bergère has the usual good programme, in which the Bengler Sisters and Cissy Fitzgerald are prominent. The Moulin Rouge, the Eldorado, and the Nouveau Cirque are drawing good patronage. Fregoli's long engagement at the Olympia is nearing its end. After his departure the Olympia will produce a new ballet, with Liane de Pougy and Jane Thylda leading the array of loveliness.

Loie Fuller's Theatre, at the exhibition, caught fire the other evening. The house wasn't damaged much, but several of the people behind the scenes were badly scorched, and Miss Fuller herself had a narrow escape.

The exhibition side shows are having a bad time of it. Several have closed, among them the Combat Naval and the Théâtre Metropolitaine, once Kiralfy's Columbia.

Sada Yacco, the admirable Japanese actress, who is appearing at Loie Fuller's theatre, has won the praise of Sarah Bernhardt. Madame Bernhardt rarely attends the theatre, but recently, in company with Madame Réjane and Coquelin, she saw the Japanese players at a special performance, and pronounced Madame Yacco an actress of undeniable talent. T. S. R.

ROME.

Pezzana as Hamlet—The Dialect Theatres—Superstitions.

(Special Correspondence of The Mirror.)

ROME, Sept. 10.

La Pezzana has had another successful season in Rome—and besides her famous Raquin, Medea, and Marshall's wife, she has given Cossa's Messalina and Hamlet. Pezzana's Messalina is acknowledged by all to be the best on the stage. She is classic, strong and solemn in it, and womanly soft at times; while again she sends a thrill through the house with her passion, especially in the scene with The Gladiator. She is the celebrated Roman empress returned to life and the suburra. Her triumph was complete, and the public showered her with flowers and recalled her over, over and over again, after each scene. She also makes a striking figure in Hamlet, which she makes tale-haired as Fechter did and dresses it on the Irving model. Her diction is perfect. She has always been famed as an elocutionist, and so few good elocutionists remain on the stage at present that we cannot be too grateful to her for showing us what a pure diction can still do for us. I am not an admirer of female Hamlets, but I can find no fault with Pezzana's Hamlet, for which she is as well adapted as Charlotte Cushman was for Romeo. Gustavo Salvini is going to succeed Pezzana at the Adriana Theatre soon, meanwhile we are to have an opera company, with, perhaps, Mascagni's new opera, Masks.

Tina di Lorenzo is also promised for a short season, and perhaps it may be her last season in Rome. She is engaged to be married to a rich and noble diplomatic foreigner, and thus the stage will lose one of its prettiest and most popular young actresses. So, we mean to make much of her, when she comes.

Duse's supposed interview with a reporter of the *Contemporary Review* has been energetically denied, and has made all her friends most indignant, especially as it has been reproduced by other papers. In fact, to all who know the celebrated actress, and her extreme reserve and hatred of publicity, the interview seemed a myth from the first, and was at once deemed it to be apocryphal. Duse's hesitations to speak with strangers is excessive. Her sole wish, when off the stage, is to live alone, and in silence; and the idea of any "outlander" having an interview with her is almost too absurd to imagine. However, now that the interview has been officially denied, the incident is closed.

The Queen's now famous prayer has been set to music with the Queen's permission. It is written for a chorus and four voices, and will shortly be given in public for the benefit of a charity—probably for sick children. Its sale—that is, an arrangement for piano or harmonium—will also be devoted to the same charity. An amateur poet translated the prayer into verse, and sent it to Verdi, asking him to set it to music. Verdi returned the verses, saying that the prayer was beautiful in every sense of the word, but that the verses made upon it were—the contrary! And he could not find any notes that would suit them! Verdi can be as frank as a New Zealander, when he likes.

Perosi has given his new oratorio, Christmas, in the Church of San Lorenzo, in Vicenza. It was coolly received. In fact, he is over-oratorioing himself. What would he not give to be allowed to write an opera. I don't see why he should not. Rossini wrote Moses, and Verdi wrote Nabucco. Could not Perosi write, Saul Ruth—Esther—or any other subject of the Old Testament? Perhaps he will some day, the sooner the better.

I suppose that there is no other country in the world where the "dialect" theatre flourishes as it does in Italy. Here we have a Romanesco theatre—a Neopolitan theatre—a Piedmontese theatre—a Milanese theatre—and a Venetian theatre. Each of these has a native company, speaking only the dialect of the native place, and only authors of each place write for each special company. Some of these authors are celebrities in their way—as poor Gallina was, who represented Venetian life exclusively. The dialect actors and actresses also acquire fame in their particular art, as, for instance, Laura Zanon Paladini, who is as great in her way as any other actress in Italy, and might play in Dante's Tuscan if she were not so wedded to the Venetian theatre, of which she is the bright particular star. La Zanon Paladini is a real artist, with as great a conscience of her art as if she were a Shakespearean actress of renown; and may be ranked among the leaders of the theatrical profession, although she plays only in the Venetian dialect—to be sure one of the softest and most sympathetic in Italy. She learned her art from Marianna Moro Lin, another great Venetian actress, and now she is acting with Benini, one of the most popular Italian actors of the day. La Zanon Paladini may be compared to Duse, in one respect: the moment she is on the stage she forgets herself completely and absolutely, and becomes the part she is playing, and nothing else. Her rendering of all her roles is flawless, which is wonderful, considering the number of characters she plays—each different from one another—each perfect and complete. This is no doubt a natural gift, but she has rendered it artistically great by study. Her natural gifts being thus severely studied, there is no height of perfection which she has not already reached in every character she has assumed—or, which she will not reach in characters still to come. Her art deserves the title of nobility, which art alone can give, and she receives it from the public wherever she appears. And yet she is only a dialect actress. But how many actresses on the classic stage might not learn from this "only a dialect actress!"

We are now eagerly awaiting the opening of Novelli's Casa di Goldoni. Here is another actor who plays everything—from Hamlet to a clown—and plays everything well. He is, perhaps, one of the ugliest men on the Italian stage and yet one of the most irresistible. He is a wonderful favorite with the ladies. He is marvelous in monologues. Even Coquelin once said after hearing him: "*Voilà mon maître!*" (There's my master). He makes you laugh or cry without uttering a word just by the expression of his face. And as for his speeches—they alone are worth paying to hear; and we are to have one on the opening night of his new theatre. He positively hypnotizes his audience. I am so glad he is going to abolish the hideous prompter's box.

Italian actors are very superstitious. Other actors may also be superstitious, but I do not know other actors as I know Italian actors. For instance:

Peacock feathers are considered most unlucky, even if only painted on the theatre's decorations, furniture, scenery, curtains, etc.

It is equally unlucky to lay an umbrella on the prompter's table.

A yellow colored clarinet brings ill luck to a new opera.

Never wear new shoes the first night of a play or, if you must, wear the right shoe on the left foot, and the left shoe on the right foot!

The luckiest shoes to wear on the first night of any new piece are the shoes which were worn by the actor or actress when he or she made a first success on the stage. These shoes, therefore, should always be kept as talismans. Patti firmly believed in this, and each time she appeared in a new part she wore her "talisman shoes." This reminds me that she says she owes her ever youthful looks and voice to rest and sleep! Nothing, indeed, preserves youth better than sleep.

As I am on the youth preserving topic, let me tell you how to preserve your wealth of hair and color. (If fair.) Make a wash of powdered Kina-flowers of Genista and good white wine. Boil all these together and let stand for several hours. Then strain, bottle, cork and use as often as you please.

Italians say that to eat abundantly of lentils makes the hair luxuriant and thick. In fact, Italian country women, who feed so much on lentils, have all long, thick and shiny locks. These same wise women say that their large velvety eyes are owing to their eating so abundantly of onions and garlic! Parsley is also an eye-improver, and not so unpleasant to our neighbors as onions and garlic.

Still another little hint given to me by an Italian prima donna: In cases of sudden and partial extinction of voice, eat anchovies!

And now I must finish my prescriptions—otherwise you might think I was an M. D. instead of S. P. Q. R.

JAMAICA.

End of the Azzali Opera Company's Season—A Sacred Concert.

(Special Correspondence of The Mirror.)

KINGSTON, Sept. 1.

The Azzali Italian Opera company has closed its season at the Royal and left for Mexico. During the last part of the engagement the company sang Carmen, Aida, and Faust. In Carmen Signorina Collamarini made her first appearance and scored a pronounced success. The smoothness of the performance was marred somewhat by the [illegible] company.

On Aug. [illegible] Parish [illegible] interesting [illegible] was Mrs. [illegible] much favor.

HAVANA.

The End of the Season—A Few General News of Interest.

(Special Correspondence of The Mirror.)

HAVANA, Aug. 25.

The American population [illegible] at home during the [illegible] has seen on the [illegible] very few have [illegible]

The Martí, which has [illegible] weeks, reopened Saturday night [illegible] under the direction of Enrique [illegible] plays presented have been La Filosofía [illegible] tina and La Criatura and La Fuerza.

La Violeta, La Asamblea de Honor, and La Señora Capitana [illegible] Albisu recently [illegible] rides, comedian of the [illegible] had a benefit last. The [illegible] a fair business.

No change has taken place as yet in the bill at the Garden Cuban.

The Cuba continues to do a large business. The Elvera company, which recently returned from a tour of the island, augmented the bill at this house last Thursday.

Havana has a new Summer resort and place of amusement. The Cuban Electric Company has had the park at Guanabacoa, just across the bay, put in first-class condition. At the far end is a large inclosed pavilion, which is being used for theatrical performances. Harry Clark has been made the amusement manager, and the place was formally opened last Saturday night by the Elvera company.

The Payret and American Casino are still dark. The Payret is being thoroughly renovated and put in good condition for the coming season.

The concerts which have been given in the Vedado by the Second Artillery Band have been discontinued, much to the regret of the American population.

Sept. 12.

With the completion of the engagement of the kinetoscope at the Tacon last Saturday our two first-class theatres, the Payret and Tacon, are now closed, and will remain so until the season of 1900-1901, which will not begin until October or November. In the meantime the Albisu will continue to cater to the theatregoers.

The Lara is doing a good business with El Sueño del Tio Sam (Uncle Sam's Dream), Los Lios de Una Mulata, and Don Bartolimo. The first mentioned had its initial performance last Monday night and was well received. The play, in part, is about as follows: The first scene represents Uncle Sam telling Young Cuba his intentions as to the future government of the Island, when Evil Genius appears and persuades Uncle Sam to retain Cuba. Uncle Sam falls asleep and in his dream fancies how great he would be to own all America. Then Good Genius appears and tries to dispel the ideas advanced by Evil Genius. The former is in favor of independence and the latter annexation. At this time the standard bearer of each nation passes before him, while the orchestra plays the national airs. The next scene pictures a mass meeting under the auspices of History and Progress, at which Old Nineteen Hundred offers a prize to the most virtuous nation. Each nation explains why it should receive the trophy, but the Press decides against all. Then it is that Cuba makes her appearance, and after a close examination receives the prize and also the title of nation. Uncle Sam then awakens from his slumber, he feels satisfied with what he has done, and while he would like to keep Cuba, declares her free and independent. The play concludes with the assemblage of the Cuban Congress. The play appeals to the masses, and will no doubt enjoy a long run.

The Alhambra Theatre is being remodeled for Jose Lopez, who will occupy it with his company immediately upon its completion. Señor Lopez has been the leading artist of the Lara stock company for a number of years.

The Siene, Pizzorri and Lopez Opera company stopped here for a short time last Tuesday, en route to Mexico, where it is said they will open the new Renacimiento Theatre. They play an engagement in this city this Fall.

When the American population learned that Mr. and Mrs. Russ Whytal were going to play the West Indies there was general rejoicing to think that there would be at least one American company to play Havana this season, but the announcement that the company was not to visit here caused much disappointment.

Pubillone's Circus, which has been giving performances in Vedado, is now in Havana and is doing a paying business. Santiago Pubillones is expected to arrive here shortly from Spain.

J. ELLIS NORRIS.

AUSTRALIA.

Things Theatrical in the Antipodes.—American and English Players Score.—Current Bills.

(Special Correspondence of The Mirror.)

SYDNEY, Aug. 18.

In Toss of the D'Urbervilles, Nance O'Neil has scored another big success, although the general opinion is that the play would have been more satisfactory had the dramatist departed less from the lines of the novel. It is apparent that the heavy strain of ceaseless rehearsals and study is beginning to tell on Miss O'Neil and that the conclusion of her Australian season must be followed by several weeks of rest. She will be succeeded at Her Majesty's, Melbourne, by Edith Crane and Williamson's Dramatic company.

The Rose of Persia is continuing its successful career at Her Majesty's, Sydney. The retirement of Dorothy Vane, who is to be married to a wealthy hotel proprietor in Melbourne, has necessitated a slight change in the cast.

An expurgated edition of Sapho has been prepared by Bernard Espinasse for Manager Williamson, and it is probable that the title-role will be intrusted to Edith Crane. The success of the play is problematical.

At the Sydney Royal Rland Hoit has again been compelled to postpone the production of The Great Ruby, in consequence of the increasing popularity of The Absent Minded Beggar.

Alfred Dampier is still doing well at the Sydney Criterion, his latest revival being The Green Lanes of England. Fridays are reserved for Shakespearean performances.

At the Melbourne Princess' Robert Brough has followed The Tyranny of Tears with The Man of Forty. He will shortly conclude his season at the Victorian capital.

Charles Arnold will commence his season at the Sydney Palace very soon with What Happened to Jones. He has had good [illegible] the Melbourne provinces.

In Brisbane Edith Crane scored a success in Toss of the D'Urbervilles, rivaling that created by Nance O'Neil in Melbourne.

The Ladder of Life and The Two Dreamers have been the latest productions at the Adelaide Royal.

Open time. [illegible] and November. [illegible] Mar Florence. Ala.

[illegible] a good minstrel [illegible] Florence, Ala.

THE DEATH OF BELLE ARCHER.

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Belle Archer died at the Emergency Hospital Warren, Pa., on Sept. 19. She and her company had arrived at Warren on Sept. 16, to play the next day at the Library Theatre there. She was taken ill while on the way to Warren from Niagara Falls, N. Y., where she had played for the last time on Sept. 15 in Jess of the Bar Z. At a little railway junction the company had to wait for three hours, and it was while waiting there that Miss Archer tripped and fell on a flight of steps. She complained of an injury to her arm and she was carried on the train for Warren. Upon arriving there in the evening of Sept. 16, apparently much improved, she went at once to a hotel, where her condition grew rapidly worse, until early on Sept. 18 she lapsed into a comatose state and was removed to the hospital, where she failed steadily. A consultation of physicians was held, and it was found that the actress was suffering with a hemorrhage of the brain. It seemed impossible to relieve her in any way, and she passed away in the evening of Sept. 19, never having regained consciousness. Manager Fred E. Wright and Forbes Heermans, author of Miss Archer's new play, were with her when she was taken ill, and made every effort to notify her relatives, though the messages failed to reach them in time to bring them to her deathbed. Miss Archer's mother was alone at the family home, Bayonne, N. J.; her father was visiting his daughter, Mrs. Charles J. Bell (Eleanor Lane), in the Maine woods; her sister, Josephine (Mrs. Richard Tennant), was in London, and the only other sister, a nun in a Philadelphia convent, could not be located in time. Mr. Bell was in New York and first learned of his sister-in-law's illness from the newspapers.

The remains were brought from Warren to Jersey City last Thursday night by Mr. Heermans and were taken to Easton on Friday, accompanied from Jersey City by Mr. and Mrs. Mingle, Vivian Townsend, a majority of the members of Miss Archer's company, and other friends of the dead actress. At Easton the party were met by Dr. R. Rush Field, mayor of the city, and the remains were removed to Easton Cemetery, where funeral services were conducted in the chapel by the Rev. B. J. Davis, of Easton. The pallbearers were Mayor Field, Forbes Heermans, of Syracuse; James W. Sleight of Chicago; Nicholas Dunn, Paul I. Aldrich, and George Taggart, of New York city. The little chapel was crowded to overflowing, although there had been no time for announcement of the service in the local papers. Many townsfolk who had known the actress as a little girl in Easton were waiting at the chapel when the body arrived, and the crowd that sat within the walls or stood with bowed heads outside, unable to gain admittance, included old men and young, women and girls, and little children. The body rested in the chapel after the service and was buried in the family plot on Sunday morning.

Born at Easton, Pa., in 1860, Miss Archer was one of seven daughters of James L. Mingle, the postmaster at Easton, her real name being Arabella S. Mingle. Her professional debut was made with Mr. and Mrs. William J. Florence at the National Theatre, Washington, on Dec. 31, 1877, in a four-line part in The Mighty Dollar. She was engaged immediately by John T. Raymond, and, adopting the stage name of Belle Mackenzie, toured with him for the rest of the season as Emily in The Gilded Age and Katie in Risks. Later, in 1878, she was engaged by John T. Ford for a Southern tour in Champagne and Oysters, afterward joining his stock companies in Baltimore and Washington. On Oct. 7, 1878, at the National Theatre, at the Capital, she was called upon suddenly to play Topsy in Uncle Tom's Cabin through the sudden illness of Blanche Ford, and she was very successful. In Christmas week, 1878, she appeared in Baltimore as Bebe in Mr. Ford's Pinafore company, continuing in the part on tour until late in 1879, when she was seen as Blanche in The Little Duke. On Dec. 22, 1879, she opened in On the Pacific, and, while touring South, was married to Herbert Archer, in Norfolk, Va., in 1880. Together they came to New York.

Changing her stage name to Belle Archer, she appeared at the Bijou Theatre on March 1, 1881, as Angelica in Sixes and Sevens, and during the year following was cast as Lily Servosse in A Fool's Errand, Psyche Persimmons in Cinderella at School, and in Steele Mackaye's Won at Last. Then Miss Archer was engaged to succeed Genevieve Rogers in Charles Wheatleigh's Hazel Kirke company, hurrying from New York to Dallas, Tex., to join the company, studying the title-role on the train and opening with great success on Feb. 1, 1882, practically unrehearsed. In 1883 she supported Annie Pixley and the following year went to England. Returning she opened at the Novelty Theatre, Brooklyn, on Sept. 15, 1884, as Nancy in Celibacy. On Jan. 13, 1885, she joined the Casino company and sang the role of Binka in Apajune at the Casino.

On May 3, 1887, Miss Archer first appeared as leading woman with E. H. Sothern, playing Rose in The Highest Bidder at the Lyceum, and on Aug. 21, 1888, at the same theatre, also with Mr. Sothern, she originated the part of Elenor in Lord Chumley, in which she continued for a long time with much success. Joining Alexander Salvini, she enacted admirably the leads in the various plays of his repertoire, and she met equal success as Maid Marian in Augustin Daly's road production of Tennyson's The Foresters. In the Summer of 1893 she originated in Chicago the leading role in In Mizzoura with Nat C. Goodwin. This part she was compelled to relinquish because of a serious illness, and when she returned to the East it was to go into a new field as advance agent for Carrie Turner, who opened a starring tour in New York State on Oct. 30, 1893.

Being a clever writer, Miss Archer was supremely successful in this work, although the exact object of her mission was defeated, in a measure, by the fact that there was far more about her in the papers than about Miss Turner. This was of course, no fault of hers, but simply because the editors, impressed by her beauty and grace, elected to write about the agent while almost forgetting the star.

In the Spring of 1894 Miss Archer took out a company of her own in An Arabian Night, touring for eighteen weeks. Then she joined Sol Smith Russell as leading woman, and later went to Denver with the original Giffen and Neill Stock company, later becoming one of the members of the first Frawley company.

After some time on the Pacific Coast with this organization, she returned hither and played for the season of 1896-97 the Widow in Hoyt's A Milk White Flag. The next season she played Caroline Mildmay in Hoyt's original role in A Contented Woman, later acquiring control of this play and touring it until this season with much success. In October, 1899, she secured a divorce from [illegible] after a long time Miss Archer had intended to produce Forbes Heermans' Jess of the Bar Z, in which she opened the present season at Fishkill, N. Y., on Sept. 5. But for a few weeks' rest at the country place of her sister, Mrs. Bell, in Maine, her Summer had been spent in untiring work upon the new play, her personal attention being given to every preparation for the production. Since the first performance of Jess of the Bar Z there had been almost continual revision and rearrangement, and it is possible that this unceasing work had something to do with the sudden, complete collapse.

Miss Archer had proved in her tours in An Arabian Night and A Contented Woman that, besides her talent and beauty, she was possessed of splendid executive ability, indomitable grit and unlimited perseverance. Last Spring and the Spring before, upon ending her arduous road seasons, she had been ill as the result of reaction from her tireless work, and it may be that, while never sparing herself and never doubting her own powers of endurance, she had rested not quite enough in the Summer past.

Miss Archer had enjoyed for many years the distinction of being the most photographed woman in America. Her remarkable beauty caused an immense sale for her portraits, not in this country alone, but in Europe as well, and she is said to have been regarded abroad as the typical American beauty. But the adoration that came inevitably with this renown had no effect upon the gentle, lovable womanliness of her own self. A great share of her time and her money was spent in helping those less fortunate, her constant thought was for others, and the record of her countless deeds of kindness and generosity would fill many columns. And always these acts were of the true great heartedness that sought no credit and no reward.

The company went on last Tuesday from Warren to Jamestown, N. Y., playing there with Dell Ellerson in Miss Archer's part, and then returned to New York, Manager Wright canceling immediate dates and abandoning the tour of the play for the present at least. Miss Archer had made a considerable sum of money by her recent tours, and this will go to her father and mother, to whom she had been a most devoted daughter and whose home at Bayonne her loving hands had made beautiful and comfortable. To the afflicted parents there came from every part of the country countless words of sympathy and condolence. THE MIRROR has received the following message from St. Paul, Minn., which has been forwarded to Miss Archer's parents:

The news of Belle Archer's death was indeed a shock to the matinee girls of St. Paul. She was the idol of the thousands that her performances delighted in this city. A few of her many admirers send heartfelt sympathy, for she will be missed in all circles.

THE MATINEE GIRLS OF ST. PAUL.

ON THE RIALTO.

In a good many one-night stands it's a long, hard walk from the station to the theatre. It isn't always like leaving a train at the Grand Central Station and finding the street jammed with cabs and trolley cars. Besides it isn't every touring player that cares to blow himself or herself to a cab at every stand. Mighty few save money on the road, anyhow, and those that do aren't all taking cab rides when it's possible to walk.

The old lady of the company, a big, stout, sweet old lady, used always to walk from station to theatre. Time had been when she'd have run the distance without losing a breath or hastening a heartbeat, but that was ever so long ago. The years had gotten in their work and she was beginning to be a little feeble—just a little, to be sure, but enough to make a hard, climby walk no matter of jest for her.

Every one in the company loved the dear old lady and would have done almost anything to make her share of the road hardships easier and more tolerable. But the old lady was very touchy. One had to be careful indeed about offers to help her, because if she thought she detected in any one's proffered assistance the cloven foot of charity, it was all off. She would not be patronized; she would not be looked upon as a back number; she could get along very nicely, thank you, and help herself. Sometimes, though, it did seem as if her pride must yield and just as many times it didn't.

One day the walk from the station was something awful. It was straight up a long, steep hill, and the sidewalk was beastly bad. It was raining, too. The young people found it hard enough and they kicked and growled and thought things. When they were half way up the hill the little low comedian glanced back and saw the old lady struggling along in a hopeless way below, clutching a heavy satchel, and trying to hold up her skirts and an umbrella at the same time. The little low comedian felt sorry for the dear old lady.

"Look at poor old Mrs. ——," he said. "She'll never get up this hill. I'll give her a lift." The girls and the other men begged him to hurry, and he dashed back down the grade.

"My dear Mrs. ——," said the athletic little chap, tipping his hat. "This is a terrible climb. Can't I assist you?" The old lady was plainly tired. She was breathing hard, and was carrying the satchel as if it were a ton of coal. Her chubby, deep-lined face bore unmistakable signs of anguish. But she drew herself together proudly and eyed the young man suspiciously.

"You are very kind, Mr. ——," she said, "but I need no assistance."

"Oh, don't be cross," he laughed. "You'll be dead tired. Here, let me carry the satchel." And he reached for the grip that she carried. The old lady snatched the satchel away and held it beyond his reach. Her eyes flashed with the fire that had blazed there long, long years before. She threw back her gray-crowned head.

"I thank you very much," she said coldly, "but I can carry my own satchel. I take no chances with public opinion."

And she trudged on alone.

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E. A. Bridgeman, correspondent of THE MIRROR at Syracuse, submits the following suggestions for vaudeville copartnerships, that should be attractive if there's anything in a name:

Guy—STANDING AND LYON—Esther.
Arthur—WOOLLEY AND COTTON—Idaiene.
Frank—LAMB AND LAMKIN—Grace.
Harry—RICH AND POOR—Minnie.
Perkins—FISHER AND ANGLIN—Margaret.
Clayton—WHITE AND GREEN—Lillian.
Kittie—RHOADES AND RIDING—Pearl.
Wilfred—NORTH AND WEST—Jessie.
James—SMITH AND VASSAR—Queenie.
George W.—DAY AND KNIGHT—Grace.

—

The barber at Dingman's Ferry, Pa., loquacious as his city brothers, was entertaining the Summer sojourner, as he shaved him, with views on men and things. After discoursing upon the weather, the crops, the Presidential candidates and the inadvisability of shaving one's self, he took up amusements.

"Goin' to see the show Friday night? No? Well, I reckon you won't miss much. Most of the troupes that comes through here are pretty bum. This one is called the Passion Play picters an' they're goin' to show in the Reformed Church. I don't know just what they are, but if they don't make good, why, blank blank 'em, we'll mob 'em. That's the way we treat fellers that think we're jays because we live in Pike County.

"Last year, when I was down to Bath, we done up an Uncle Tom troupe that showed there under a tent. The bills said it was to be great, with fine scenery, two Topsys, two Marks, real ice and a pack of Siberian bloodhounds. They had picters showin' just what it was goin' to be like, and everybody in the village went. Well, sir, I've seen a lot of bum shows, but that was the gol durndest. There was about five people in the troupe, includin' the manager, who played Marks and Legree both. The little Eva, I guess, was really Uncle Tom's grandmother, and the Topsy was old enough to be her sister. The only scenery they had was a house that fell apart every few minutes and a curtain with the Brooklyn Bridge by moonlight on it. The 'real ice' was a couple of soap boxes white-washed, an' the skinny purps they called Siberian bloodhounds forgot to chase Eliza and fought over a bone that somebody chucked at 'em.

"Before the play was over—an' it only lasted about an hour—some of us boys agreed to get square on the troupe for buncoin' us. After the manager made his speech about the grand concert that would be given after the performance, in which all the artists would appear, the crowd got out without givin' up the extra ten cents. Then us fellers sneaked around to the different ropes that held the tent. We counted three and then each man cut a rope. Down came the tent kerflop, with all the troupe under it. By gosh, sir, you never heern sech swearin' as came from under that tent. There was a string of cuss words that would reach from here to Port Jervis. We stood around an' watched the fun as the 'Colossal Collection of Eminent Artists' came crawlin' out. They was madder than John Drake was when he fought Bill Hubbard, but they didn't dare try any 'hey, rube,' game on us. There was too many strappin' big boys itchin' for a chance to lick 'em. We told 'em if they didn't want more trouble, to git right out of taown as fast as their bonesack nags could trot.

"They seen we meant business, an' didn't waste no time in perlite farewells. The tent and the gorgeous scenery was hustled into the waggin, and the troupe, still in their costumes, jumped in, an' daown the road they went, lickin' the horses like all creation, with the Siberian bloodhounds yelpin' after 'em. Just so they wouldn't go hungry, we give 'em a parting shower of apples an' eggs an' garden truck.

"I reckon they didn't stop till they got to Stroudsburg. They had bills up in several taowns araound here, but nobody seen 'em again. They don't want any more of Pike County, I'll bet."

—

Wallace Munro, who, with Percy Sage, has out this season The Prisoner of Zenda and Rupert of Hentzau, wrote the other day to a local manager down in Pennsylvania asking if there was any open time at his theatre for these attractions. The Pennsylvanian was shrewd and he knew his book, for this was his reply to Mr. Munro: "I have time for your Rupert of Hentzau, but I don't want The Prisoner of Zenda. We've had too many convict plays of late."

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Charles R. Hanford's resemblance to the Democratic candidate for the Presidency caused him to have an interesting experience with a manager in a Colorado city. After counting up the receipts of the engagement, the manager turned to him and said: "It's good business. But it isn't what you could do if you had a mind to."

"What do you mean?" inquired the tragedian.

"If you would take off the pink undershirt and the toga, and put on a plain Prince Albert coat, you could advertise yourself as W. J. Bryan, and deliver a lecture on free silver that would crowd this theatre so that we would have the people hanging onto the rafters."

—

"Talking about trained dogs," said the pump manufacturer, "reminds me of my only experience as a theatrical 'angel.' A friend of my boyhood, who had drifted through life earning an uncertain living in various visionary ways, developed a tendency toward play writing. The result of his labors in this direction was a melodrama, the manuscript of which he thrust at me one day, exclaiming with an air of triumph:

"'There's something that will put us both on Easy Street!'

"I let him go into a long oration on the greatness of his play and the shekels that were only waiting a chance to be shoveled into our coffers. It was only necessary, according to my friend, that I should furnish $5,000 to pay for the production, and thus set the perpetual Klondike in motion.

"At that time I was considerably younger than at present, and I was fool enough to go into the scheme. I had about $5,000 lying idle, and it struck me that I might as well risk it in the theatre as in Wall Street. So I told my friend to go ahead with his production and I would foot the bills.

"The play was called Saved from a Watery Grave. It was a tank drama of the most lurid order. The principal thriller was a scene where the heroine, thrown into the water by the villain, who had also tied the hero hand and foot, was saved from drowning by the hero's dog, that plunged in and held the heroine in his teeth until the hero broke from his bonds and rescued her. It seemed to me that this matter of the dog presented some difficulties, but my friend assured me that it didn't. 'All we need to do is to pay some man fifty dollars to train the ki-yi,' he said. 'You've no idea how intelligent a dog is. He'll grasp the meaning of his role in one rehearsal, and play it like a veteran. I'm counting on him to make the hit of the show, and the beauty of it is that he can't get the big head and ask for a raise in salary.'

"A few days later my friend brought around the dog, a cadaverous looking creature, with a mien that betokened yearning for food rather than surpassing wisdom. He also brought a thickset man, with a heavy jaw, a noisy shirt and paste diamonds of extensive candle power. This gentleman, who was the dog trainer, guaranteed to teach our dog any stunt inside of two weeks. With that he pocketed the check I gave him and departed with the dog.

"That wasn't the first check that enterprise had caused me. Bills came floating in every day until I began to see the finish of my five thousand and a lot more besides. Meantime the company had been engaged and was rehearsing, and my friend grew every day more sanguine of success. The dog had fulfilled all expectations. He had been introduced to a pad soaked in some odorous stuff, and when that pad was thrown in the tank the dog would promptly dive after it and bring it out. The scheme was to fasten the pad to the heroine's back, so that the dog, exercising his instinct, would merely follow the scent and grab the pad and the heroine with it.

"But when this point in the rehearsals was reached the dog balked. He was only too eager to seize the pad when it had no accessories, but he manifested an exasperating reluctance to go for it when it was tied to the leading woman. The trainer, the management and the company tried in vain to bring him to an appreciation of his duty. He was coaxed and cursed; kicked and caressed, but all without result. Finally, a strip of raw meat was fastened to the pad, and this interested him so much that he went through the part, though in a very unconvincing manner.

"We opened in a small New Jersey town. All went well until the tank scene was reached. The heroine was thrown into the water, and the dog did he plunge after her? Not on your life. He settled comfortably on his haunches and regarded the audience with rapt thoughtfulness. A stage hand reached from the wings and tossed the cur into the tank, and the leading lady, making a long reach, held him while he struggled to break away.

"The episode was so ridiculous that the audience hooted, and we rung down the curtain. Then we opened the stage door and forcibly ejected the dog. His part was cut for the few other performances that we gave.

"But the worst is yet to be told. As I say, we turned the dog out into the cold world. Possibly with suicidal intent, he strayed down to a nearby river bank, and then and there, maybe to show what he could have done for us if he'd half tried, he actually jumped in and saved a child from drowning. Wouldn't that jar you?"

WALTER PERKINS ON THE STRIKE.

Walter E. Perkins and his company, in The Man from Mexico, have had excellent business in New Jersey and Pennsylvania during the past week. Mr. Perkins reports that the effects of the coal strike are felt only mildly as yet but that local managers in towns contiguous to the anthracite coal section are apprehensive as to the results should a settlement not be made soon. The Man from Mexico is in Paterson the first half of this week.

REFLECTIONS.

Above is a portrait of John D. Mishler, one of the best known among American theatre managers. Mr. Mishler's series of articles on the business conduct of a theatre, published recently in THE MIRROR, testified to the knowledge he has gained from long managerial service.

George Cuddy, expressman, has been held for trial in this city on a charge of stealing $200 worth of clothing and furs from trunks belonging to Nellie O'Neil.

The Jefferson Sisters have separated for this season. Myra Jefferson is playing the lead in A Merry Chase, and Cecil Jefferson is in vaudeville.

Helene Du Carte is playing Sue Endley in Blue Jeans.

Teresa Maxwell, who underwent a surgical operation last Thursday, is rapidly recovering.

Barry Johnstone, who has spent the Summer in Syracuse and Cape George, arrived in town last week. Mr. Johnstone will play the leads with Madame Modjeska.

Arthur Donaldson, who starred successfully in Yon Yonson last season, has signed for the leading baritone role in Lulu Glaser's company.

Roselle Knott, who has been summering at her home at Ontario Beach, Canada, returned to New York last season.

Pearl Seward, in Blaney's Across the Pacific, is doing a manual of arms that is spoken of as remarkably clever.

Grace Lee Carroll, the lyric soprano, now in Europe, was repeatedly called before the curtain at the Queen's Hall in London upon her first appearance, Sept. 13, at the Newman concerts.

Gustav Wertheimer, the painter, whose picture, "La Vague," was awarded the grand prize at the Paris Exposition, has painted a portrait of Mary Penfield.

Harry B. Etting was granted a decree of divorce on Sept. 3 from his wife, Ella R. Etting, in Philadelphia.

The Alice Nielsen Opera company will open its season at New Haven, Conn., Oct. 1.

It is announced that The Princess Chic, with Marguerite Sylva in the title-role, has been booked by Manager Kirke La Shelle for an engagement at the Comedy Theatre, London, beginning Easter week.

James R. Kiernan was appointed on Sept. 18 receiver for the Greater New York Amusement Company, former owners of the New York Theatre, on application of the Union Surety and Guaranty Company, creditors for $1,000.

The Rose of Persia will close its engagement at Daly's on Saturday. It is understood that the salaries paid to the inefficient company sent from England are very large, one being reported as high as $300 a week, and the receipts have not been in proportion. San Toy, another English success, will be tried at Daly's next week, but as an American cast of known ability is engaged, it should fare better than did The Rose of Persia with its cast almost entirely incompetent.

The Hebrew actors' strike at the Windsor Theatre was declared off last week, managers and union players reaching an amicable settlement of difficulties.

Myles McCarthy and Bertine Palmer sailed for London on Saturday to produce his plays, The Teller of Fates, A Dog and Other Things and Dear Hearts of Ireland. Mr. Impetuosity has been secured by a Glasgow manager, who will produce it in November. If successful it will be produced in this country.

Mae Russell Jenkins, last season soubrette with Corse Payton's Southern Stock company, sailed for her home, Liverpool, England, on Sept. 22.

The Jackson and Sharp Company, car builders, of Wilmington, Del., have sued Richard Mansfield for $1,717.64, balance alleged to be due on three promissory notes given by the actor in payment for a car. It appears that after Mr. Mansfield had used the car two years he asked the builders to re-sell it, and the dispute is about the amount involved by this second sale.

A divorce was granted at Fargo, N. D., on Sept. 18, 1899, separating Irene L. Carhart from her husband, James L. Carhart.

Asa Lee Willard made a short visit to the Pacific Coast after the termination of his season at the Manhattan Beach Theatre, Denver, and has now returned to New York. He has been engaged to play the leading role this season in The Village Postmaster with No. 1 company.

William Richards and his wife (Marie Gilmer) left the city on Saturday for their country home at Dingman's Ferry, Pike County, Pa. After election Mr. Richards will be seen as Hamlet and Mephisto under the management of Joseph Brown.

Joseph Henry Roberts and Lillian Ruth Feld, professionally known as Lillian Doherty, of Hayes and Lytton's A Wise Guy company, were married at Milford, Mass., Sept. 13.

Harry Dans is playing with success the part of Stump in At Piney Ridge. This is his third season with the company.

Geoffrey Stein, whose impersonation of Buckingham in Mistress Nell, supporting Henrietta Crossman, was highly praised in the smaller cities, has been engaged by Maurice Campbell to play the role in New York.

In the September number of *Werner's Magazine* appears a vigorous letter by Alfred Ayres protesting for the use of the word "elocution" and condemning the use of the various substitutes for that word. He suggests that the best way to redeem the term is to redeem the art from the charlatanism that now degrades it.

Coralie Clifton has decided to change her given name, and will hereafter be known as Constance Clifton. Miss Clifton is a member of The Dairy Farm company.

THE MORMONS AND THE THEATRE.

I.

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Salt Lake City has the reputation among the dramatic profession of being one of the best amusement cities, if not the best, for its population in the United States, and when we say the United States we may say the world. It can easily be demonstrated that Salt Lake City spends more money at her theatres per capita than any city in the country. There is just one special and peculiar cause for this, and one which is not very generally understood. The Mormons have always been a fun-loving people. It is recorded of their founder and prophet, Joseph Smith, that he was so fond of fun that he would often indulge in a foot race, or pulling sticks, or even a wrestling match. He often amazed, and sometimes shocked, the sensibilities of the more staid and pious portion of his flock by his antics.

Before the Mormons ever thought of emigrating to Utah, in the days of Nauvoo, they had what they called a fun hall, or theatre and ballroom combined, for the Mormons not only believe in theatres but they are the most devoted and assidnous followers of the terpsichorean art to be found in the land. Indeed, they are an anomaly among religious communities in this respect, and that is what has made Salt Lake City proverbially "a great show town."

As preliminary, and forming a sort of prologue to the reminiscences of the Salt Lake Theatre to be here related, a little scrap of theatrical history connected with the Mormons and Nauvoo will no doubt prove interesting.

An actor named Thomas A. Lyne, familiarly known as "Tom" Lyne, who had played in support of Edwin Forrest, Charlotte Cushman, Charles Kean, Ellen Tree and many others, besides starring through portions of the country himself, chiefly in William Tell, was induced to visit Nauvoo in 1845 by his brother-in-law, George J. Adams, who himself was an actor of more than mediocre ability, and as a preacher proved to be one of the most brilliant and successful expounders of the Mormon gospel. Elder Adams was sent as a missionary by the Mormon prophet to Philadelphia, in the hope that his brilliant exposition of the "new revelation" would convert that staid City of Brotherly Love to the Mormon gospel. Mormon missionaries go into their field of labor without purse or scrip, as a rule. Elder Adams, on arriving at his field of labor, to raise a "campaign fund," took a theatre, got together a company, and played Richard III for a week. Then on the profits of Richard he hired a hall and started his religious campaign in the Quaker City. Here he met his brother-in-law and former colleague, "Tom" Lyne, and made such a favorable impression on him with his account of the Mormons and their prophet that Lyne was persuaded to accompany him when he had completed his missionary labors and returned to Nauvoo.

Lyne met the Mormon prophet, was enchanted with him for a time, and readily became a convert to the new faith; but whether with an "eye single" to his eternal salvation or with both eyes open to a long and lucrative engagement, "this deponent saith not." The record tells that after a long sojourn with the saints at Nauvoo, during which time he played William Tell, The Iron Chest, Othello, Richard III, Pizarro, and other pieces, supported by Elder Adams and a full Mormon cast, he bade the prophet and the saints a sorrowful adieu and returned to his accustomed haunts in the vicinity of old Liberty Hall.

In the play of Pizarro, Brigham Young, who was at that time chief of the twelve apostles of the Mormon Church, was cast for the part of the High Priest, and is said to have played the part with becoming dignity. Lyne once told the writer that he had often regretted casting Brigham for that part, for the reason that it put him "on to his job," and he had been playing it most successfully ever since. Lyne had played a winning card. He had made a nice little sum and had enshrined himself in the hearts of the Mormon people, as the sequel will show.

When the Mormons had settled Salt Lake, having brought with them the pleasant recollections of the drama as interpreted at Nauvoo by Lyne, Adams, Brigham Young, *et al.*, and almost before they had houses to live in, they began to yearn after some kind of dramatic amusement. As a result of this strong inclination toward the drama, and a still stronger love for dancing, it was not long before their desires materialized. As early as 1850 they had formed a club called the Deseret Dramatic Association. This club embraced in its membership more than a hundred persons, a very great majority being men. For some reason not very apparent female talent had not developed in exact ratio with that of the male, many of the most prominent men of the Mormon Church, including Brigham Young, being, if not active, at least honorary members of the association.

The first public dramatic performances in Salt Lake were given in the "Bowery," a Summer place of worship erected on the Temple block. The "Bowery" was a wooden structure, built with poles about the size of ordinary telegraph poles, and was about 75 x 150 feet, 10 or 12 feet high, the roof being flat, made of poles and covered entirely over with green foliage from the adjacent cañon. The sides and one end were open. In the other end was a large stage or platform, on which, at their usual Sabbath meetings, sat the Presidents, Apostles and high priests of Mormondom, while on the level in front, which was the bare ground, were the seats for the congregation. Two or three thousand could easily find seating room in the "Bowery." Here were delivered many of the most famous harangues of Brigham Young and the other chiefs of the Mormon Church. Here also were given, as early as the year 1851, with the aid of a little home made scenery and a little crude furniture, the first dramatic performances in Utah. The first plays presented were Robert Macaire and The Dead Shot. This was the birth of the drama in Utah.

As early as 1852 the "Social Hall" was erected—a very neat combination of theatre and dance hall—and this served as the principal place of amusement. All the plays and the "swell balls" of Salt Lake were held in this hall until the Salt Lake Theatre was opened to the public on March 8, 1862. The D. D. A. had developed during the "Social Hall" years a goodly number of talented amateur players. Besides, there had in the year 1860 sprung up a powerful rival to the D. D. A. It was called the Mechanics' Dramatic Association. These new aspirants for histrionic fame had converted the lower floor of an ordinary sized unfinished dwelling into a Thespian temple, and their efforts were indeed ambitious. They gave The Honeymoon, Luke the Laborer, Gamester, Othello, and several other classics. Brigham, who was an honorary member of the D. D. A., received a general invitation for himself and family to attend one of the performances of the M. D. A. The auditorium being very small and Brigham's family party somewhat large, they crowded the Bijou to its utmost capacity. However, they were all pleased, and "Brother" Brigham gave the players his blessing, and told them to keep at it, for he was going to build a good theatre where they would have more room, and where all the people could have a chance to see them.

So "when it came to pass" that the Salt Lake Theatre was ready for opening, Brigham had two dramatic associations from which to select performers for his theatre. From these two clubs sprang into existence the Salt Lake Theatre Stock company, which held the boards of the Salt Lake Theatre from March, 1862, to June, 1875, when the company was disbanded, the next season, 1875-76, being booked largely by traveling combinations which had just come into vogue.

With his acknowledged business acumen, "Brother" Brigham, as he was popularly and lovingly called, was quick to comprehend the financial results of a great theatre in a community that were all lovers of the drama, and with two large rival dramatic associations bursting with ambition and only too anxious for a good place and opportunity to air their talents. So Brigham gave it out in meeting one Sunday, much to the gratification of his congregation, that he was going to build a big fun hall, or theatre, where the people could go and forget their troubles occasionally by having a good hearty laugh. And so the big theatre was planned and built, and although not by any means complete, on March 8, 1862, it was opened with such ceremonies as would not only be deemed unique in any other community but would be judged as sacrilegious by many pious people of other faiths.

On this occasion all the high priests of the Mormon Church were assembled on the stage, and as many of the people as could possibly squeeze into the auditorium were there, about two thousand all told. It resembled a huge political mass meeting. Brigham and his associate chiefs occupied the center of the stage. The people were there to witness not only a play but something of still more importance, the dedication of the new theatre. The Mormons dedicate all their buildings, whether temples, tabernacles, ward meeting houses, theatres or co-operative stores, to the service for which they are erected. This ceremony is very much like one of their regular religious meetings with the addition of the dedicatory prayer, in which everything used in the construction of the building, from the ground and foundation stones to the flagstaff on the roof, is especially mentioned in detail and dedicated, all things to their respective uses, and the blessing of the Almighty invoked to rest upon and continue to be with such materials.

After the tiresome ceremony was concluded the Salt Lake Theatre was formally opened with the three-act comedy, The Pride of the Market. The cast proved efficient, and the large audience was intensely delighted. This play was twice repeated and drew full houses at each performance.

Salt Lake's population at that time did not exceed 15,000, and it need scarcely be added that it was much less critical than it is to-day. The stock company played a number of other plays between the opening date and the 15th of April, which closed the first season of about five weeks' duration. The company gave fifteen performances in this time. The stock company during this short season hardly found its bearings. Much of the best talent was in the background, and it took time and opportunity to discover it and place it to the best advantage. The company contained at that time Hyrum Clawson and John T. Caine, managers and both players; Philip Margetts, David McKenzie, John R. Clawson, Henry Maiben, Joseph Simmons, William C. Dunbar, H. K. Whitney, R. H. Parker, H. E. Bowring, George M. Ottinger, Charles Savage, George Teasdale, Henry McEwen, John Kelly, Richard Matthews, John T. McCallister, Mrs. L. Gibson, Mrs. M. Bowring, Mrs. S. A. Cooke, Mrs. Wandmansee, Mrs. Margaret Clawson, Mrs. Alice Clawson, Maggie Thomas, Sara Alexander, and Bernard Snow and James Ferguson, who had acquired the distinction of local stars in the Social Hall company, and played with the Salt Lake Theatre company occasionally.

Salt Lake City has always enjoyed an enviable reputation in a musical way. Its first musical organization was the Nauvoo Brass Band, organized originally at Nauvoo. At the laying of the cornerstone of the Salt Lake Temple, in the year 1853, this band, increased to sixty-five pieces for this occasion, gave the people of Salt Lake a musical treat that would have been a credit to any metropolitan city. The band was under the leadership of Domonico Ballo, a graduate of the Conservatory of Music at Milan, who drifted into Utah at an early day, and cast in his lot with the Mormon people.

Ballo was a most accomplished and thorough musician, and his masterly work at such an early period here had much to do with developing Salt Lake's musical talent. It will be readily understood from this statement that the Salt Lake Theatre never has been without a good orchestra.

The isolation policy peculiar to the Mormons at this period found expression in a discouragement of all Gentiles, as all non-Mormons were called, and Gentile enterprises in Utah. This feeling also found expression to some extent, and for a short time, in the sphere of the theatre, and it was boldly announced by some who were close in the councils of the Mormon chief, that he would "have no Gentile actors in his theatre; our own actors are good enough, and they will constantly improve," etc. A policy which was much more strongly emphasized at the time, however, was as to the character of the plays that should be presented. Brigham Young set his foot down very firmly against the presentation of any tragedies or plays of tragic character. The people, he said, had seen and felt too much of the tragic side of life; he wanted them to be amused, and didn't want their feelings harrowed up by tragic representations. This policy obtained for a time, but gradually the general growing desire for the higher class of plays had to be taken into consideration by the managers, Clawson and Caine, who were running the house in the interests of the box-office chiefly, and this line of policy was gradually abandoned, as well as the isolation policy, which was to debar any Gentile actors from the stage of the Mormon Theatre.

JOHN S. LINDSAY.

OBITUARY.

Ada Bryton, wife of Frederic Bryton, died of heart failure, in Chicago, on Sept. 8. She was the youngest daughter of the late John M. Trimble, of Albany. Mr. Bryton brought the remains from Chicago and they were interred in the family plot in Greenwood Cemetery, Brooklyn.

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BROOKLYN AMUSEMENTS.

SATURDAY, September 22.

A fairly good week has been that ending to-night, and considering that not a novelty was discernible in either plays or vaudeville, it would not have been strange had the attendance been much less. Monday witnesses fourteen houses with open doors in this borough, and practically begins the season. Those not yet in the arena comprise the Academy of Music, Amphion, Park, the incomplete Orpheum, and the new Folly, which will be lucky if in readiness by the ides of March.

The Payton continues on the top wave of prosperity, its third production, Quo Vadis, proving of excellent drawing power, and comparing favorably with the most ambitious presentations of the play. Manager Gotthold next entertains The Private Secretary.

The Grand Opera House sets aside George Monroe in Mrs. B. O'Shaughnessy for A Hole in the Ground, while Manager Lewis Parker says farewell to Nellie McHenry and M'Liss at the Bijou, and introduces The Angel of the Alley.

Hyde's Comedians, augmented by Rose Coghlan, occupied the boards at Hyde and Behman's. Hits were made by Fred Nible, who, with crisp and original material, repeated previous triumphs in a superlative degree, and the Holloway Trio, who are great wire workers. Mrs. and Mr. Gene Hughes presented A Matrimonial Substitute; the Nichols Sisters represented the up-to-date coon woman as they only can; the Musical Collys pleased in a good specialty; Burton and Brookes sang "More Work for the Undertaker," while O'Neil and Terp rang the curtain down with acrobatic tumbling. Rose Coghlan repeated her interesting playlet, Between Waltzes and Night, with effective aid from Louis Massen and Miss Wortham. Manager Henry W. Behman's next headliners are Robert Downing, Lillian Burkhart, Clarice Vance, and John W. Ransone.

Manager Bennett Wilson does away with Shenandoah at the Gayety, and in its stead brings forward George Monroe in Mrs. B. O'Shaughnessy.

The Star had diverting entertainment with the Ramblers, who offer clear and clever work, foremost of which was the exceptionally good singing rendered by the Quaker City Quartette, their voices being above the average, the comedy introduced having commendable originality, and their turn, as a whole, one of the most satisfactory in its line. The Burke Brothers, in conjunction with the donkey, "Wise Mike," caused their familiar act to pass at full value. Manager William L. Elsell next offers Miner and Vaux's Bohemian Burlesquers.

The Lyceum extinguishes Beacon Lights to afford a view of The Phœnix.

The olio at the Novelty was taken part in by Ward and Curran, Blanche King, Dolan and Lenharr, the Tanakas, Hoffman and Maurice, Johnson Brothers, also Elliott and Alane.

Manager Percy Williams, at his Twenty-sixth Ward Music Hall, had a goodly array of talent, numbering Alice Shaw and her twin daughters, the Brothers Damm, Lydia Barry and George Felix, Bonnie and James Farley, Louis Simon, and Jess Dandy.

Al. Reeves' Music Hall was occupied by the Kings and Queens of Burlesque, whom Manager Thomas Van Osten follows with the Butterflies.

The Empire shifts from the City Sports to the Indian Maidens, and the Unique turns from Rice and Barton's Gaiety Girls to the Ramblers.

The Columbia will open on Monday with Woman and Wine, which is followed on October 1 by The Bostonians in The Viceroy, The Serenade, and Robin Hood. The Montauk starts on the same date with Naughty Anthony and Madame Butterfly, which give place to Julia Marlowe in Barbara Frietchie, William Gillette in Sherlock Holmes not coming to this house on Oct. 1, as previously announced.

In last week's Mirror The Matinee Girl said of a Brooklyn manager: "He was an ex-amateur actor chappie over in Brooklyn years and years ago. He used to do comedy parts so well that managers offered him all sorts of inducements to go on the stage." The Matinee Girl, begging her pardon, is in error, as the person in question evoluted from the professional boards to the depicting of the society drama in conjunction with amateur support. Over a quarter of a century ago, when the late Colonel Sinn assumed control of the Park Theatre, his first four seasons there comprised a bill of specialties, followed by an afterpiece, taken part in by the house stock, some of whom were versatile enough to go on occasionally in the preceding olio and do their own little turn. One that so figured in black face acts and otherwise was known as Percy Garnett. Even in those days he was ambitious, and after hoarding up a few hundred dollars he embarked in mercantile pursuits, and securing the ownership of a patented article it was not long before the dollars came rolling in, all of which were as quickly invested in real estate, that has since appreciated several hundred per cent. After a lapse of years Percy G. Williams, with an established income of somewhere according to a thousand dollars a week from his deposed investments alone, became the [illegible] of the Amaranth Society and [illegible] witness his enactment of the [illegible] to the performances of that [illegible] the Academy of Music gave both the [illegible] prominence. His subsequent [illegible] into the managerial field and [illegible] known to all. [illegible] of shows at the high-class houses [illegible] consideration, the bookings and [illegible] the Columbia, Montauk, [illegible] and Harlem Opera House being [illegible] to harmony.

SCHENCK COOGER.

DATES AHEAD.

Managers and agents of traveling companies and others are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us before that day.

DRAMATIC COMPANIES.

A [illegible] (Eastern): John M. Welch, mgr.): Cincinnati 6-11, Sept. 24-29.

A [illegible] STOCK: Seattle, Wash., Sept. 24-29.

A [illegible] TIME (Western): Fitz and Webster, mgrs.): H. M. Norton, mgr.): Clinton, Ont., Sept. 24; Goderich 28, Seaforth 27, Berlin 28, Galt 29.

A [illegible] HEART (Esther Ralston): J. E. Caven, mgr.): Las Vegas, N. M., Sept. 27, Albuquerque 28, Gallup 27, Winslow, Ariz., 28, Williams 29, 30, Jerome Oct. 1, Prescott 2, Phoenix 3, 4, Tucson 5, Bisbee 6, Silver City, N. M., 8, Deming 9, El Paso 10.

A BUNCH OF KEYS (Gus Rothner, mgr.): Decatur, Ind., Sept. 25, Kokomo 26, Marion 27, Peru 28, Valparaiso 29, Peru, Ill., 30, Streator Oct. 1, Pontiac 2, Kankakee 3, Benton Harbor, Mich., 4, Elkhart, Ind., 5, Elgin, Ill., 6.

A CAVALIER OF FRANCE (Shipman Brothers, mgrs.): Gananoque, Ont., Sept. 25, Brockville 26, Cornwall 27, Ottawa 28, 29.

A CHILD OF FORTUNE: Chicago, Ill., Sept. 22-29, Cincinnati O., 30, Oct. 6.

ACROSS THE PACIFIC: Cincinnati, O., Sept. 27-30, Cleveland Oct. 1-6, Detroit, Mich., 8-13.

A DAY AND A NIGHT (Wm. H. Currie, prop.): Milwaukee, Wis., Sept. 27-29, St. Paul, Minn., 30-Oct. 6, Minneapolis 7-17.

A FEMALE DRUMMER (Blaney and Vance, props.): Pittsburg, Pa., Sept. 24-29, New Castle Oct. 1, Youngstown, O., 2, Steubenville 3, Indianapolis, Ind., 4-6, Cincinnati, O., 7-13.

A GUILTY MOTHER (Henry Meyers, mgr.): Dayton, O., Sept. 27-28, Indianapolis, Ind., 27-29, Columbus, O., Oct. 1-3, Parkersburg, W. Va., 4, Marietta, O., 5, Akron 6.

A HINDOO HOODOO (Whiting and Willis, mgrs.): Portland, Ore., Sept. 24-29, Seattle, Wash., Oct. 1-6.

A HOLE IN THE GROUND: Brooklyn, N. Y., Sept. 24-29.

A HOMESPUN HEART (Floyd and Harris, mgrs.): St. Louis, Mo., Sept. 24-29, Kansas City 30-Oct. 6.

A HOT OLD TIME (Braden and Stone, mgrs.): Springfield, Ill., Sept. 27-28, St. Joseph, Mo., 27, No. Platte, Neb., 28, Cheyenne, Wyo., 29, Denver, Col., Oct. 1-6.

A HOT OLD TIME (Eastern: Edgar Selden, mgr.): Elizabeth, N. J., Sept. 25, Newburgh, N. Y., 26, Hudson 27, Utica 28, 29.

A HOT OLD TIME (The Rays: Edgar Selden, mgr.): Waterbury, Conn., Sept. 24-26, New Haven 27-29.

A LION'S HEART (Carl A. Haswin, mgr.): Montreal, Can., Sept. 24-29, Ottawa Oct. 1-3, Brockville 4, Belleville 5, Coburg 6.

A MERRY CHASE (Lyman Bros., mgrs.): Morrison, Ill., Sept. 25, Mt. Carroll 26, Polo 27, Hinckley 28, Belvidere 29, Spring Valley 30, Canton Oct. 1, Macomb 2, Beardstown 3, Petersburg 4, Taylorville 5, Edwardsville 6, Alton 7.

A MIDNIGHT BELL (Alice Roseland; A. R. Wilbur, mgr.): Chicago, Ill., Sept. 27-29, Cincinnati, O., Oct. 1-6.

A MILK WHITE FLAG: Bangor, Me., Sept. 25, St. Johnsbury, Vt., 26, Barre 27, Montpelier 28, Burlington 29.

A MILLION DOLLARS (Rice Bros., mgrs.): New York city Sept. 25—indefinite.

A NIGHT IN CHINATOWN: Seneca Falls, N. Y., Sept. 25, Owego 26, Bethlehem, Pa., 27, Allentown 28, Norristown 29.

A POOR RELATION (Fred G. Berger, mgr.): New Orleans, La., Sept. 24-29.

A RAG TIME REVUE (Hal King, mgr.): Bellaire, O., Sept. 25, Jeannette, Pa., 26, Rochester 27.

A ROMANCE OF COON HOLLOW (C. E. Callahan, mgr.): Lowell, Mass., Sept. 24-25, Chelsea 27, Portland, Me., 28, 29.

A RUN ON THE BANK (Pusey and St. John; Geo. L. Chennell, mgr.): Columbus, O., Sept. 24-26, Kenton 27, Springfield 28, Dayton Oct. 1-3, Richmond, Ind., 4, Joliet, Ill., 6, La Salle 7, Muncie, Ind., 8, Portland 9, Alexander 10, Marion 11, Ft. Wayne 12, Xenelon, O., 13.

A STRANGER IN A STRANGE LAND (Thall and Kennedy, mgrs.): Ashtabula, O., Sept. 25, Sandusky 26, Toledo 27-29, Cincinnati Oct. 1-6, Portsmouth 8, Roanoke, Va., 9, Lynchburg 10, Newport News 11, Richmond 12, Norfolk 13.

A STRANGER IN NEW YORK (Sam S. Shubert, mgr.): St. Paul, Minn., Sept. 27-29, Minneapolis Oct. 1-6.

A TEXAS STEER: Portland, Ore., Sept. 25, 26, Salem 27.

A TIN SOLDIER (Ford and Wensel, mgrs.): Lawrence, Mass., Sept. 25, Chelsea 26, Haverhill 27, Plymouth 28, Marlboro 29, Nashua, N. H., Oct. 1, Manchester 2, Pittsfield, Mass., 3, Schenectady, N. Y., 4, Oneonta 5, Saratoga 6.

A TRIP TO CHINATOWN (Fred E. Wright, prop.): Will H. Barry, mgr.): Jackson, Mich., Sept. 25, Ann Arbor 26, Coldwater 27, Elkhart, Ind., 28, South Bend 29, So. Chicago 30, Joliet Oct. 1.

A TRIP TO TRAMPTOWN (Nat Reiss): Tyrone, Pa., Sept. 27.

A WARD OF FRANCE (N. Appell, mgr.): Buffalo, N. Y., Oct. 1-6, St. Catherines, Ont., 8-13.

A WARD OF FRANCE (N. Appell, mgr.): Quebec, Can., Sept. 24-26, Ottawa 27-29, Buffalo, N. Y., Oct. 1-6.

A WISE GUY (Thall and Kennedy, mgrs.): Lynn, Mass., Sept. 24-26.

A WOMAN IN THE CASE (Al. J. Busby, mgr.): Richmond, Ind., Sept. 25, Greenville, O., 26, Lebanon 27, London 28, Washington, C. H., 29.

A YOUNG WIFE (Western: Frank Tannehill, mgr.): Minneapolis, Minn., Sept. 27-29, Duluth Oct. 1, Fargo, N. D., 2, Winnipeg, Man., 3, 4, Grand Forks, N. D., 5, Crookston, Minn., 6, Bismarck N. D., 8, Butte, Mont., 10-13.

ACME COMEDY: Essex, Ont., Sept. 24-29.

ACROSS THE PACIFIC: Cincinnati, O., Sept. 24-29.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.

ALLEN, VIOLA (Liebler and Co., mgrs.): Washington, D. C., Sept. 24-29, Baltimore, Md., Oct. 1-6.

ALL ON ACCOUNT OF ELIZA (Louis Mann and Clara Lipman; Rich and Harris, mgrs.): New York city Sept. 3—indefinite.

ALVIN JOSLIN (W. C. Adams, prop. and mgr.): Chester, Pa., Sept. 25, Norristown 26, Shenandoah 27, Pottsville 28, Mahanoy City 29.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—indefinite.

AN AMERICAN GENTLEMAN (Wm. Bonelli's: W. S. Butterfield, mgr.): Hoboken, N. J., Sept. 24-26, Bridgeport, Conn., 27-29.

ANDERSON THEATRE (Ed. Anderson, mgr.): Somersworth, N. H., Sept. 24-29, Turner's Falls, Mass., Oct. 1-6.

ARIZONA (Kirke La Shelle and Fred R. Hamlin, mgrs.): New York city Sept. 10—indefinite.

ARNOLD STOCK (J. F. Arnold, mgr.): Cordele, Ga., Sept. 24-29, Pensacola, Fla., Oct. 1-6, Montgomery, Ala., 8-13.

AT PINEY RIDGE (David Higgins, mgr.): St. Louis, Mo., Sept. 27-29, E. St. Louis, Ill., 30, Litchfield Oct. 1, Jacksonville 2, Quincy 3, Hannibal 4, Moberly 5, Sedalia 6.

AT THE WHITE HORSE TAVERN (Western: Frank M. Norcross, mgr.): Warren, Pa., Sept. 25, Butler 26, Uniontown 27, Washington 28, McKeesport 29, Steubenville, O., Oct. 1, Wheeling, W. Va., 3, Parkersburg 5, Portsmouth, O., 6.

AU POOR'S STOCK (Southern: Mittenthal Bros., mgrs.): Houston, Tex., Sept. 24-29, San Antonio Oct. 1-6, Austin 8-13.

AU POOR'S STOCK (Eastern: Mittenthal Bros., mgrs.): Scranton, Pa., Sept. 24-29, Wilkes-Barre Oct. 1-6, Elmira, N. Y., 8-13.

AUBURN-LOCKPORT COMEDY (Will St. Auburn, mgr.): Ft. Plain, N. Y., Sept. 24-29, No. Adams, Mass., Oct. 1-6.

BACKMAN COMEDY (John T. Backman, mgr.): Watertown Wis., Sept. 24-29, Sterling, Ill., Oct. 1-6.

BALDWIN-MELAVILLE: REPERTOIRE (Walter S. Baldwin, mgr.): Indianapolis, Ind., Sept. 24-26, Columbus, O., 27-29, Fremont Oct. 1.

BALDWIN-MELAVILLE STOCK: New Orleans, La., Sept. 16—indefinite.

BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Detroit, Mich., 24-29, Youngstown, O., Oct. 3, Washington, Pa., 4, Wheeling, W. Va., 5, Zanesville O., 6.

BEN HUR (Cos. Brooks, mgr.): New York city Sept. 3-Oct. 6, Philadelphia, Pa., 8—indefinite.

BENNETT-MOULTON (S. O. Moulton, mgr.): Portsmouth, N. H., Sept. 24-29.

BENNETT-MOULTON (R. D. Hall; Earl Burgess, mgr.): Auburn, N. Y., Sept. 24-29, Troy Oct. 1-6.

BENNETT-MOULTON (O. E. K. Moulton, mgr.): Holyoke, Mass., 24-29, Dover, N. H., Oct. 1-6.

BINGHAM, RALPH: Westerly, R. I., 25, Adams, Mass., 26, No. Pownal, Vt., 27, Pownal 28, Castleton 29, Albany, N. Y., Oct. 1, Castleton 2, Taylorville, Conn., 3, New Haven 4, Middletown 5, Ilion, N. Y., 6.

BLAIR, EUGENIE (Henri Gressit, mgr.): Buffalo, N. Y., Sept. 24-29.

BLUE JEANS (Patrick, Reniger and Co., props.): Olean, N. Y., Sept. 25, Bradford, Pa., 26, Jamestown, N. Y., 27, Dunkirk 28, Erie, Pa., 29.

BON TON STOCK (Lenhart's): Lebanon, Pa., Sept. 24-29, Harrisburg 28-30, Scranton Oct. 1-6, Wilkes-Barre 8-13.

BRANDON DRAMATIC (E. Sol Brandt, mgr.): Cumberland, Md., Sept. 24-29, Atlantic, Ga., Oct. 1-6.

BROADWAY IN TOWN (Belcher and Hennessy, mgrs.): Ogden, Utah, Sept. 25, Aspen 26, Salida 27, Leadville 28, Provo 29, Salt Lake City, U., Oct. 1-6.

CAPEL [illegible] Lyt, mgr.): New York city Sept. 17—indefinite.

CARNEY [illegible] Webb, mgr.): Lisbon, O., Sept. 24-29, [illegible] Pa., Oct. 1-6, Warren, O., 8-13.

CARPENTER, FRANKIE (Jere Grady, mgr.): New Bedford, Mass., Sept. 24-29, Waltham Oct. 1-6, Lawrence 8-13.

CARTER, MRS. LESLIE (Chas. Frohman, mgr.): New York city Oct. 1—indefinite.

CASTLE SQUARE STOCK: Great Barrington, Mass., Sept. 24-29.

CAUGHT IN THE WEB: New Haven, Conn., Sept. 24-29.

CHAMPLIN, CHAS. K.: Boonton, N. J., Sept. 24-29.

CHASE-LISTER (Northern): H. H. Fisher, mgr.): Council Bluffs, Ia., Sept. 24-29, Missouri Valley Oct. 1-7.

CHASE-LISTER (Southern: Glenn F. Chase, mgr.): Greenfield, Ia., Sept. 24-29.

CHESTER, ALMA: Northampton, Mass., Sept. 24-29, Salem Oct. 1-6, River Point, R. I., 8-13.

CLARKE, HARRY CORSON (What Did Tompkins Do): Atchison, Kan., Sept. 25, Leavenworth 26, Topeka 27, Emporia 28, Manhattan 29, Junction City Oct. 1, Salina 2, Wichita 3, Ft. Scott 4, Parsons 5, Pittsburg 6, Joplin, Mo., 7, 8.

CLARKE, CRESTON (H. H. Storm, mgr.) Washington, D. C., Sept. 24-29, Wilmington, Del., Oct. 1, Lancaster, Pa., 2, Harrisburg 3, Altoona 4, Johnstown 5.

CLAYTON, UNA (Frank Morey, mgr.): Selma, Ala., Sept. 24-29.

CLEMENT, CLAY: San Francisco, Cal., Sept. 3—indefinite.

COHAN, GUS: Leetonia, O., Sept. 24-25, Alliance Oct. 1-3.

COLLIER, WILLIE (On the Quiet: W. G. Smyth, mgr.): Providence, R. I., Sept. 24-26, New Haven, Conn., 27, Bridgeport 28, Stamford 29, Brooklyn, N. Y., Oct. 1-6.

COLUMBIA STOCK (Ed. C. Stewart, mgr.): Sioux City, Ia., June 11—indefinite.

CONKEY AND MACK (Chas. F. Edwards, mgr.): Middletown, Del., Sept. 24-29.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Fall River, Mass., Sept. 24-29, Meriden, Conn., Oct. 1-6, New Britain 8-13, Hartford 15-17.

CRANE, WM. H. (Chas. Frohman, mgr.): Rochester, N. Y., Sept. 25, 26, Buffalo 27-29, New York city Oct. 1—indefinite.

CRAWFORD, BOB, STOCK: Portland, Ore., Sept. 24-29, Seattle, Wash., Oct. 1-6.

CROSSMAN, HENRIETTA (Maurice Campbell, mgr.): Toronto, Can., Oct. 1-6.

CURTISS COMEDY: Hillsboro, Tex., Sept. 24-29, McKinney Oct. 1-6, Weatherford 8-10, Corsicana 11-13.

DAILEY 4'S: Nanaimo, B. C., Sept. 24-29.

DAILEY COMEDIANS: Ventura, Cal., Sept. 24-29.

DAVIDSON, F. S.: Toronto, O., Sept. 24, 25.

DAVIDSON STOCK (A. E. Davidson, mgr.): Saginaw, Mich., Sept. 24-29, Marshall Oct. 1-6, Valparaiso, Ind., 7-9, Huntington 11-13.

DELMORE AND WILSON (Ira J. La Motte, mgr.): Red Bank, N. J., Oct. 30, Plainfield 31, Paterson Nov. 1-3.

DE VONDE, CHESTER, STOCK (Phil Levy, mgr.): Warren, Pa., Oct. 1-6, Jamestown, N. Y., 8-13.

DE VOSS, FLORA (Hadley and Rotnour, mgrs.): Whitewater, Wis., Sept. 24-29.

DEWEY STOCK: Oakland, Cal., July 2—indefinite.

D'OLIZE, EDOUARD: Exeter, Ont., Sept. 25, Strathroy 28, Petrolia 27, Woodstock 28, Brantford 29, Paris Oct. 1, Simcoe 2, 3, Aylmer 4, Wallaceburg 5, Port Huron, Mich., 6.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 17—indefinite.

D'ORMOND-FULLER: Macon, Ga., Sept. 3—indefinite.

DOWNING, ROBERT (E. D. Shaw, mgr.): Brooklyn, N. Y., Sept. 24-29.

DOWN MOBILE: Chicago, Ill., Sept. 24-29.

DREW, JOHN (Chas. Frohman, mgr.): New York city Sept. 11—indefinite.

DUFFEYN, ETHEL: Wilkes-Barre, Pa., Sept. 24-29.

EARLE, GRAHAM: Somerset, Ky., Sept. 24-29.

EIGHT BELLS (Byrne Bros.): Providence, R. I., Sept. 24-29.

ELROY STOCK: Kingston, N. Y., Sept. 24-29, Waterbury, Conn., Oct. 1-6.

EMPIRE STOCK: Ft. Wayne, Ind., Oct. 1—indefinite.

EMPIRE THEATRE STOCK (Chas. Frohman, mgr.): Chicago, Ill., Sept. 24-Oct. 6.

EWING-TAYLOR (Albert Taylor, mgr.): Sedalia, Mo., Sept. 24-29, Pittsburg, Kan., Oct. 1-6.

FABRO ROMANI (Alden Benedict's: J. Murray, mgr.): Aberdeen, S. D., Sept. 25, Redfield 26, Watertown 27, Huron 28, Madison 29.

FALK AND VERONEE STOCK (Jas. L. Veronee, mgr.): Omaha, Neb., Sept. 24-29.

FAUST (Morrison's: Eastern: Jules Murry, mgr.): Philadelphia, Pa., Sept. 24-Oct. 6.

FAUST (Morrison's: Western: Jules Murry, mgr.): Haverhill, Mass., Sept. 25, Claremont, N. H., 26, Tegus, Me., 27, Rockland 28, Bangor 29, Belfast Oct. 1, Augusta 2, Portland 3, Berlin, N. H., 4, St. Johnsbury, Vt., 5, Burlington 6.

FAUST (Porter J. White): Charlevoix, Mich., Sept. 25, Petoskey 26, Manistique 27, Gladstone 28, Escanaba 29.

FERRIS' COMEDIANS: Terre Haute, Ind., Sept. 24-29, Muncie Oct. 1-6, Kokomo 8-13.

FOR HER SAKE (Lester, Molitor and Cramer, mgrs.): Cincinnati, O., Sept. 27-29.

FOR HER SAKE (Western; Rusco and Holland, mgrs.): Deer Lodge, Mont., Sept. 25, Missoula 26, Spokane, Wash., 27, Ritzville 28, Walla Walla 29, Tacoma, Wash., Oct. 5, 6, Seattle 7.

FOX, EDDIE: Pueblo, Col., Sept. 25, Cripple Creek 26, Salt Lake City, U., 28, 29.

FRIEND FRITZ (Marion Manola): Cohoes, N. Y., Sept. 25, Troy 26, Schenectady 27, Bennington, Vt., 28, Saratoga, N. Y., 29.

FROHMAN'S, DANIEL, STOCK: St. Louis, Mo., Sept. 24-29, Cleveland, O., Oct. 1-6.

FRYE STOCK: Allentown, Pa., Sept. 24-29, Shenandoah Oct. 1-3, Bethlehem 4-6.

GIBNEY STOCK (Wm. Stanford, mgr.): Troy, N. Y., Sept. 24-29, Piqua, O., Oct. 1-6.

GILLETTE, WM. (Chas. Frohman, mgr.): Brooklyn, N. Y., Oct. 1-6.

GILMORE, BARNEY: Worcester, Mass., Sept. 24-29.

GLAZIER, HARRY (Stair and Nicolai, props.): J. S. Flaherty, mgr.): Lockport, Sept. 25, Batavia 28, Canandaigua 27, Geneva 28, Oswego 29, Watertown Oct. 1, Carthage 2, Ogdensburg 3, Ottawa, Can., 4-6.

GOODBAR STOCK (Fayette Goodbar, mgr.): San Antonio, Tex., Sept. 3—indefinite.

GOODWIN-WINTER (Jack Goodwin, mgr.): Fairmont, W. Va., Sept. 24-28, Elkins Oct. 1-6, Davis 8-12.

GORMAND AND FORD STOCK: Bedford, Que., Can., Sept. 24-29.

GRIFFITH, JOHN (H. L. Caldwell, mgr.): Ypsilanti, Mich., Sept. 25, Ann Arbor 26, Owosso 27, Grand Rapids 28, 29.

HACKETT, JAMES K. (Daniel Frohman, mgr.): New York city Sept. 3-29, Newark, N. J., Oct. 1-6.

HARCOURT COMEDY (Ethel Fuller; Chas. K. Harris, mgr.): Nashua, N. H., Sept. 24-29, Bangor, Me., Oct. 1-6, Bath 8-13.

HARRIGAN, EDWARD (Jas. H. Alliger, mgr.): Portland, Me., Sept. 24, 25, Brattleboro, Vt., 26, Bellows Falls 27, Fitchburg, Mass., 28, Chelsea 29.

HASWIN, CARL A.: Montreal, Can., Sept. 24-29.

HAYWARD, GRACE (Dick Ferris, prop.; Chas. A. White, mgr.): Mankato, Minn., Sept. 24-29, Sioux Falls, S. D., Oct. 1-6, Sioux City, Ia., 8-13.

HEARTS OF OAK (Herne's: Wm. B. Gross, mgr.): Fitchburg, Mass., Sept. 25, Marlboro 26, Rockville, Conn., 27, Hartford 28, 29, New Britain Oct. 1, Meriden 2, Torrington 3, Danbury 4, 5, Waterbury 6, Putnam 8, Norwich 9, Westerly, R. I., 10, Bridgeport, Conn., 11, New Haven 12, 13.

HEILD, ANNA: Boston, Mass., Sept. 24—indefinite.

HELLO, BILL (Willis M. Goodhue, mgr.): Canandaigua, N. Y., Sept. 25, Little Falls 26, Amsterdam 27, Gloversville 28, Johnstown 29, Albany Oct. 1-3, Bridgeport, Conn., 4-6, Paterson, N. J., 8-10, Middletown, N. Y., 11, Catskill 12, Cohoes 13, Ottawa, Ont., 15.

HERALD SQUARE COMEDY: Gloucester, Mass., Sept. 24-29.

HER MAJESTY (W. A. Brady, mgr.): Washington, D. C., Oct. 1—indefinite.

HERNE, JAS. A. (Liebler and Co., props.: Geo. C. Tyler, mgr.): New York city Sept. 26—indefinite.

HIMMELEIN'S DEALS: Canton, O., Sept. 24-29, Akron Oct. 1-6.

HIMMELEIN'S IMPERIAL STOCK (Dave H. Woods, mgr.): Kendallville, Ind., Sept. 24-29, Ann Arbor, Mich., Oct. 1-6, Port Huron 8-13.

HODGE, PODGE AND CO. (Peter Dailey): Boston, Mass., Sept. 16-29, Philadelphia, Pa., Oct. 1-6.

HOLDEN COMEDY: Murphysboro, Ill., Sept. 24-29, Cairo Oct. 1-6, Vincennes, Ind., 8-13.

HOW HOPPER WAS SIDE TRACKED (Jule Walters, mgr.): Hillsboro, O., Sept. 24.

HOYT'S COMEDY: Guthrie, Okl. T., Sept. 24-29, Shawnee Oct. 1-6, Ardmore, Ind. T., 8-13.

HUMAN HEARTS (Western: Allen Hampton, mgr.): Ottawa, Ill., Sept. 25, Meringo 26, Elgin 27, Freeport 28, Rockford 29, Kenosha, Wis., 30, Beloit Oct. 1.

HUMAN HEARTS (Eastern: W. E. Nankeville, prop.: Chas. H. Haystead, mgr.): Hyde Park, Mass., Sept. 25, Malden 26, Lynn 27-29, New Haven, Conn., Oct. 1-3, Spencer, Mass., 4, Athol 5, Ware 6, Northampton 8, Westfield 9, Portchester, N. Y., 10, Paterson, N. J., 11-13, Hoboken 14-17.

HUMPTY DUMPTY (Jas. B. Dickson): Union City, O., Sept. 25, Muncie, Ind., 26, Kokomo 27, Streator, Ill., 28, Lasalle 29, Chicago Oct. 1-6.

HUNTLEY, JACKSON: E. Liverpool, O., Sept. 24-29, Wheeling, W. Va., Oct. 1-6.

IMHOF COMEDY (W. Avery, mgr.): Highwood, Ill., Aug. 20—indefinite.

IRWIN, MAY (H. B. Sire, mgr.): Newark, N. J., Sept. 24-29, Scranton, Pa., Oct. 1, Wilkes-Barre 2, Williamsport 3, Reading 4, Allentown 5, Wilmington 6.

JOHNNY ON THE SPOT: Towanda, Pa., Sept. 24, 25.

KELCEY-SHANNON (Bruce Edwards, mgr.): Cincinnati, O., Sept. 24-29, Louisville, Ky., Oct. 1-4, Lexington 5, Dayton, O., 6.

KEMBLE AND SINCLAIR COMEDY (Gus Kemble, prop.; Chas. Sinclair, mgr.): Machias, N. Y., Oct. 8-13.

KENDALL COMEDY (John L. Neimeyer, mgr.): Tipton, Ia., Sept. 24-29.

KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Circleville, O., Sept. 24-29, Newark Oct. 1-6.

KING DRAMATIC (Lawrence Grattan; Will Deshon, mgr.): Easton, Pa., Sept. 24-29, Norristown Oct. 1-6, Reading Pa., 8-13.

KING DRAMATIC (Kirk Brown): Shamokin, Pa., Sept. 24-29, York Oct. 1-6, Lebanon 8-13.

KIPLING'S COMEDIANS (Edw. Kipling, mgr.): Salem, Ill., Sept. 24-29.

KLARK-SCOVILLE (Nep Scoville, mgr.): Matteawan, N. Y., Sept. 24-29, Mt. Vernon Oct. 1-6.

KLIMPT-HEAKS: Ft. Worth, Tex., Sept. 24-29, Dallas Oct. 1-6, Hot Springs, Ark., 8-13.

KRAUSE-TAYLOR: Corsicana, Tex., Sept. 24-29, Tyler Oct. 1-6.

LEE, AMY (A. G. Delamater, mgr.): Fall River, Mass., Sept. 24-29.

LE MOYNE, MRS. (Liebler and Co., mgrs.): Reading, Pa., Sept. 23, Allentown 28, Scranton 27, Wilkes-Barre 28, Ithaca, N. Y., 29, Springfield, Mass., Oct. 1, Holyoke 2, New Haven, Conn., 3, Waterbury 4, Hartford 5, 6, New York city 8—indefinite.

LEROYLE, HENNESSY (Other People's Money): Ottawa, Can., Sept. 24-26, Peterboro 28, Cobourg 29, Woodstock Oct. 1, Berlin 2, St. Thomas 3, London 4, Guelph 5, Niagara Falls 6.

LINDLEY, HARRY: North Bay, Can., Aug. 23—indefinite.

LOST IN EGYPT (Harris and Parkinson): Warren, Pa., Sept. 25, Titusville 26, Franklin 27, Meadville 28, Sharon, 29.

LOST IN THE DESERT: Montreal, Can., Sept. 24-29.

LOST RIVER: New Haven, Conn., Sept. 24, 25, New York city Oct. 1—indefinite.

MACALLEN AND PATTON: Wheeling, W. Va., Sept. 24-29, Bellaire, O., Oct. 1-6, Erie, Pa., 8-13.

McAULIFFE, JERE (Harry Katzes, mgr.): Woonsocket, R. I., Sept. 24-29, Newport Oct. 1-6.

McCARTHY'S MISHAPS: Wauseon, O., Sept. 25.

McFADDEN'S FLATS: Houston, Tex., Sept. 25, San Antonio 26, Waco 27, Ft. Worth 28, Dallas 29, Trinidad, Col., Oct. 1, Pueblo 2, Aspen 3, Leadville 4, Cripple Creek 5, Colorado Springs 6, Denver 8-13.

MACK, ANDREW (The Rebel: Rich and Harris, mgrs.): New York city Aug. 29—indefinite.

MACK-FENTON STOCK (Wilbur Mack, mgr.): Albion, Mich., Sept. 24-29, Hillsdale Oct. 1-6, Peru, Ind., 8-13.

MILLE. AWKINS (Alfred Aarons, mgr.): Baltimore, Md., Sept. 24-29, Cincinnati, O., Oct. 1-6.

MALONEY'S WEDDING: Henderson, Ky., Sept. 25, Hopkinsville 26, Paducah 27, Mound City, Ill., 28, Cairo 29.

MALONEY'S WEDDING DAY (J. L. McCabe; Will M. Crimans, mgr.): Sigourney, Ia., Sept. 26, Fairfield 27, Mt. Pleasant 28, Eldon 29, Centerville Oct. 1, Albia 2, Eddyville 3, Des Moines 4-6.

MANNERING, MARY (Frank McKee, mgr.): Buffalo, N. Y., Oct. 1-3.

MANN'S ENEMY: Albany, N. Y., 24-25, Troy 27, 28, Schenectady 29, New York city Oct. 1-6, Jersey City, N. J., 8-13.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): New York city Oct. 3—indefinite.

MARLOWE, JULIA (C. B. Dillingham, mgr.): Brooklyn, N. Y., Oct. 1-6.

MATTHEWS AND BULGER (Dunne and Ryley, mgrs.): Marshalltown, Ia., Sept. 25, Cedar Rapids 26, Springfield, Ill., 27, 28, Quincy 29, Kansas City, Mo., 30.

MEFFERT-EAGLE STOCK: Louisville, Ky., Sept. 24-29.

MELVILLE, ROSE (Sis Hopkins): Louisville, Ky., Sept. 27-29, Kokomo, Ind., Oct. 2, Logansport 3, Lafayette 4, Champaign, Ill., 5, Decatur 6.

MIDNIGHT IN CHINATOWN (W. O. Adams, mgr.): Topeka, Kan., Sept. 25, Webb City, Mo., 27, St. Joseph 29, Carrollton, Oct. 1, Moberly 2, Springfield, Ill., 3, Pana 4, Brazil, Ind., 5, Anderson 6, Cincinnati, O., 7-13.

MILLER, HENRY: Detroit, Mich., Sept. 24-29, Toledo, O., Oct. 1, Dayton 2, Indianapolis, Ind., 3, Louisville, Ky., 5, 6.

MISS BOBBS (Julius Cahn, mgr.): Penn Yann, N. Y., Sept. 25, Ithaca 26, Elmira 27, Hornellsville 28, Olean 29, Bradford, Pa., Oct. 1, Jamestown 2, Erie 3, Meadville 4, Franklin 5, New Castle 6.

MISS KIDDER (Flo Irwin): Pittsburgh, Pa., Sept. 24-29, Wheeling, W. Va., Oct. 1, Washington 2, Altoona 3, Jersey City 8-13.

MRS. B. O'SHAUGHNESSY, WASH LADY (George W. Monroe; Frank E. Baker, mgr.): Brooklyn, N. Y., Sept. 17-29.

MOJESKA, MADAME: Montreal, Can., Oct. 17-29.

MONROE, GEO. W. (Frank E. Baker, mgr.): Brooklyn, N. Y., Sept. 17-29, Philadelphia, Pa., Oct. 1-6.

MOREY STOCK: Paola, Kan., Sept. 24-29.

MORRIS, FRANCIS, COMEDY (D. M. Morris, mgr.): Meadville, Pa., Sept. 24-29.

MORRISON COMEDY (Leigh Morrison, mgr.): Salem, Mass., Sept. 24-29, Lewiston, Me., Oct. 1-6, Gardiner, Mass., 8-13.

MORTON-KRESS: Greenville, Miss., Sept. 24-29.

MURPHY, TIM (Fred G. Berger, mgr.): Kansas City, Mo., Sept. 24-29, Denver, Col., Oct. 1-6, Lincoln, Neb., 8, St. Joseph, Mo., 9, Des Moines, Ia., 10, Omaha, Neb., 11-13.

MURPHY'S MASQUERADE (Joe King, mgr.): Monroe, La., Sept. 27, Vicksburg, Miss., 28, Shreveport, La., 30.

MURRAY AND MACK (Shooting the Chutes: Ollie Mack, mgr.): Philadelphia, Pa., Sept. 24-Oct. 6.

MYERS, LITTLE IRENE, CO. (Will H. Myers, mgr.): Youngstown, O., Sept. 24-29, E. Liverpool Oct. 1-6, Mansfield 8-13.

MYERLE AND HARDER (J. C. Glasgow, mgr.): Reading, Pa., Sept. 24-29, Camden, N. J., Oct. 1-6, Frederick, Md., 8-13.

NAUGHTY ANTHONY AND MME. BUTTERFLY (David Belasco, prop. and mgr.): Brooklyn, N. Y., Sept. 24-29, Boston, Mass., Oct. 1-3.

NEILL, JAMES: Vancouver, B. C., Sept. 24-29, Victoria 27-29, Seattle, Wash., Oct. 1-6, Spokane 8-13.

NEWMAN, JOSEPH (D. W. Gregory, bus.-mgr.): Monte Vista, Col., Sept. 24, Del Norte 25, Creede 26, Alamosa 27, Trinidad 29, Idaho Springs, Col., Oct. 1, Georgetown 2, Central City 3, Laramie, Wyo., 5, Cheyenne 6, Greeley, Col., 8, Ft. Collins 9, Loveland 10, Longmont 11, Boulder 12.

NEXT DOOR (J. H. Arthur, mgr.): Rondout, N. Y., Sept. 24, Hudson 27, Saratoga Springs 27, Schenectady 28, Amsterdam 29, Gloversville Oct. 1, Ilion 2, Little Falls 3, Rome 4, Watertown 5, Fulton 6, Oswego 8, Auburn 9, Canandaigua 10.

NORTH, STOCK: St. Thomas, Ont., Sept. 24-29, Ridgetown Oct. 1-6.

NORTHERN, KING: Warren, Pa., Sept. 25, Butler 26, McKeesport 27, Uniontown 28, Greensburg 29, Steubenville Oct. 1, Canal Dover, O., 2, Wheeling, W. Va., 3, Parkersburg 5, Portsmouth, O., 6, Chillicothe 8, Delphos 9, Auburn, Ind., 10, Goshen 11, Laporte 12, Valparaiso 13, Ottawa, Ill., 15, Oshkosh, Wis., 16.

O'BRIEN-FULLER STOCK: Denton, Tex., Sept. 24-29.

O'CONNELL, CHAUNCEY: Kansas City, Mo., Sept. 24-29.

OLD ARKANSAW: Chicago, Ill., Sept. 16-29, Hammond, Ind., 30, Rockford, Ill., Oct. 1, Rockford 2, Freeport 3, Davenport, Ia., 5, Moline, Ill., 6, Rock Island 7, Iowa City 8, Ia., 9, Washington 10, Fairfield 11, Oskaloosa 12, Albia 13, Centerville 14, Osceola 15, Leon 18, Bethany, Mo., 19.

OLD PUDDINHEAD (McKetrick and Pfriemer, mgrs.): Elizabeth, N. J., Oct. 29.

OLD SI SUTTERINS (Wallace and Gilmore, mgrs.): Johnstown, Pa., Sept. 24, 25, South Park 26, Lewistown 27, Lebanon 28.

OLE OLSON (Ben Hendricks; Wm. Gray, mgr.): Ironwood, Mich., Sept. 24, Ashland, Wis., 25, Washburn 26, Duluth, Minn., 27, W. Superior, Wis., 28, Rice Lake 29, Chippewa Falls Oct. 1, Eau Claire 2, Stillwater, Minn., 3, Anoka 4, Little Falls 5, Wahpeton, N. D., 6.

OLIVER-LESLIE STOCK: Los Angeles, Cal., Sept. 9—indefinite.

OLYMPIA OPERA (Ed F. Seamans, mgr.): Hopkinsville, Ky., Sept. 24-29, Columbia, Tenn., Oct. 1-6.

O'NEIL, JAMES (Liebler and Co., mgrs.): Boston, Mass., Sept. 19-Oct. 6.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.): Toledo, O., Sept. 24-26, Grand Rapids, Mich., 27-29, Chicago, Ill., 30-Oct. 14.

ON THE SUWANEE RIVER (Stair and Nicolai, props.: C. M. Puttee, mgr.): Chicago, Ill., Sept. 27-29, Milwaukee, Wis., Oct. 1-6.

PAYTON CORSE COMEDY (J. T. Macauley, mgr.): Lynn, Mass., Sept. 24-Oct. 6, Brockton 8-20.

PAYTON CORSE STOCK (David J. Ramage, mgr.): Manchester, N. H., Sept. 24-29, Lawrence, Mass., Oct. 1-6, Woonsocket, R. I., 8-13.

PECK'S BAD BOY: Mystic, Conn., Sept. 24, Derby 25, So. Norwalk 26, Stamford 27, Trenton, N. J., 28, 29.

PERKINS, WALTER E. (The Man from Mexico: Will O. Wheeler, mgr.): Paterson, N. J., Sept. 24-26, Middletown, Conn., 27, York, Pa.,

Barre, Pa., 27, Scranton 28, Carbondale 29, Pottsville Oct. 1, Reading 2, Allentown 3, Easton 4, Atlantic City, N. J., 5 6, Trenton 8, Norristown, Pa., 9, Wilmington, Del., 10, Harrisburg, Pa., 11, York 12, Lancaster 13, Charlottesville, Va., 15.

THE PRISONER OF ZENDA (Shipman Bros., mgrs.): St. Catherines, Ont., Sept. 27, Tilsonburg 27, St. Thomas 29, Ridgetown Oct. 1, Amherstburg 3, Essex 5, Chatham 6, Petrolia 10, Port Huron 13.

THE ROYAL BOX (Andrew Robeson; Jack Hirsch, mgr.): Berlin, Ont., Sept. 25, Brantford 26, Woodstock 27, Chatham 28, Port Huron, Mich., 29.

THE SIGN OF THE CROSS (Tom Pitt, mgr.): Montreal, Can., Oct. 8.

THE SORROWS OF SATAN: Brunswick, Ga., Oct. 1, Macon 2, Birmingham, Ala., 3, Montgomery 4, Selma 5, Meridian, Miss., 6, New Orleans, La., 8-13.

THE SPAN OF LIFE: New York city Sept. 24-29.

THE STAR BOARDER: Indianapolis, Ind., Sept. 24-26, Danville, Ill., 27, Bloomington 28, Peoria 29.

THE STOWAWAY (Thomas and Newton, mgrs.): Kansas City, Mo., Sept. 24-29.

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Newport, Vt., 25, Richford 26, St. Albans 27, Burlington 28, Plattsburg, N. Y., 29.

THE TIDE OF LIFE (E. N. McDowell, mgr.): Grand Rapids, Mich., Sept. 23-26, Benton Harbor 27, Nappanee, Ind., 28, Kokomo 29, Cincinnati, O., 30-Oct. 6.

THE VILLAGE POSTMASTER (Eastern; Geo. H. Brennan, mgr.): Southbridge, Mass., Sept. 25, Leominster 26, Putnam 27, Riverpoint 28, Norwich 29.

THE VILLAGE POSTMASTER (Archie Boyd; J. Wesley Rosenquest, mgr.): Philadelphia, Pa., Sept. 17-29.

THE VILLAGE POSTMASTER (J. Wesley Rosenquest, mgr.): Hartford, Conn., Sept. 24, 25, New Britain 26, Waterbury 27, New Haven 28, 29.

THE WOMAN IN BLACK (Jack Hoeffler, mgr.): Detroit, Mich., Sept. 24-29, Grand Rapids Oct. 1-6, Chicago, Ill., 8-13.

THE WORLD (Dickson and Mustard; D. E. Benn, mgr.): Lexington, Ky., Sept. 25, Owensboro 26, Evansville, Ind., 27, 28, Washington 29, St. Louis, Mo., Oct. 1-6.

THROUGH THE BREAKERS (Geo Hill, mgr.): Toronto, Can., Sept. 24-29, Toledo, O., Oct. 1-3, Grand Rapids, Mich., 4-6, Chicago, Ill., 8-13.

TOO RICH TO MARRY (Emilie A. Lewi, mgr.): Jacksonville, Ill., Sept. 25, Taylorsville 26, Pana 27, Danville 28, Mattoon 29, Vincennes, Ind., Oct. 1, Terre Haute 2, Evansville 3.

TOWN TOPICS (A. Q. Scammon, mgr.): McKeesport, Pa., Sept. 27, Belle Vernon 28, Monessport 29, Morgantown, W. Va., Oct. 1, Latrobe, Pa., 3, Mt. Pleasant 4.

TRAVERS VALE'S PLAYS AND PLAYERS: West Point, Miss., Sept. 24-26, Aberdeen 27-29, Macon, Ms., Oct. 1-3, Oxford 4-6, Holly Springs 8-10, Memphis, Tenn., 11-13.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Shenandoah, Pa., Sept. 25, Harrisburg 26, Altoona 27, Johnstown 28, Butler 29, Pittsburg Oct. 1-6, Baltimore, Md., 8-13.

TWO MARRIED MEN (Chas. E. Schilling, mgr.): Des Moines, Ia., Sept. 24, 25, Oskaloosa 26, What Cheer 27, Ottumwa 28, Washington 29, Rock Island, Ill., 30, Kewanee Oct. 1, Galesburg 2.

UNCLE BEZ (Frank Adams): Belle Vernon, Pa., Sept. 25, Monongahela 27, West Newton 28, Irwin, Pa., 29.

UNCLE JOSH SPRUCERY (Eastern; Dave B. Levis, mgr.): Mansfield, O., Sept. 25, Akron 26, Mercer 28, New Castle 29.

UNCLE JOSH SPRUCERY (Northern; Dave B. Levis, mgr.): Whitby, Ont., Sept. 25.

UNCLE SAM IN CHINA (Alden Benedict's; J. L. Ashton, mgr.): Frankfort, Pa., Sept. 24-26, Hoboken, N. J., 27-29.

UNCLE TOM'S CABIN (Stetson's; Eastern): Harrisburg, Pa., Sept. 24, 25, York 26, Norristown 27, Chester 28.

UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.): Chillicothe, O., Sept. 25, Selo 26.

UNCLE TOM'S CABIN (Western; Al. W. Martin): Muscatine, Ia., Sept. 25, Mt. Pleasant 26, Des Moines 27-29.

UNCLE TOM'S CABIN (Eastern; Al. W. Martin; C. L. Waters, mgr.): So. Bend, Ind., Sept. 25, Elkhart 26, Goshen 27, Butler 28.

UNDER THE DOME (J. L. Buford, mgr.): Marshall, Mich., Sept. 25, Charlotte 26, Grand Haven 27, Ionia 28, Big Rapids 29.

UNDER THE RED ROBE (Julius Cahn, mgr.): Wilkes-Barre, Pa., Sept. 25, Scranton 26, Paterson, N. J., 28, Elizabeth 29.

VALENTINE STOCK: Toronto, Can., Aug. 27—indefinite.

VAN DYKE AND EATON'S: Algona, Ia., Sept. 24-29.

WAITE'S COMEDY: Middletown, Conn., Sept. 24-29, Norwich Oct. 1-6, New London 8-13.

WALSH, BLANCHE: New York city Oct. 8—indefinite.

WARD AND VOKES (E. D. Stair, mgr.): Toledo, O., Sept. 23-26, Grand Rapids, Mich., 27, Jackson 28, South Bend, Ind., 29, Chicago, Ill., Oct. 1-6.

WARDE FREDS.: Macon, Ga., Sept. 25, Montgomery, Ala., 26, Pensacola, Fla., 7, Mobile, Ala., 8, New Orleans Oct. 1-5.

WARNER COMEDY (Ben R. Warner, mgr.): Manchester, Ia., Sept. 24-29.

WAY DOWN EAST (Eastern): Columbus, O., Sept. 24-29.

WHAT HAPPENED TO JONES (Bonta and Brown, mgrs.): Waterbury, Conn., Sept. 25, Hartford 26, Willimantic 27, Newport 28, New London 29, Fall River, Mass., Oct. 1, River Point, R. I., 2, Taunton, Mass., 3, Webster 4, Worcester 5, Chelsea 6.

WHAT HAPPENED TO JONES (Broadhurst Bros., mgrs.): Oneonta, N. Y., Sept. 25, Norwich 26, Utica 27, Oswego 28, Watertown 29, Syracuse Oct. 1-3, Rochester 4-6.

WHEN A WOMAN LOVES: Philadelphia, Pa., Sept. 24-29.

WHERE IS COBB (Eastern; Miller and Eagan, mgrs.): Meriden, Conn., Sept. 25, New Milford 26, Paterson, N. J., 27-29.

WHERE IS COBB (Western; Elmer Walters, mgr.): Newport, Ark., Sept. 25, Hot Springs 26, Little Rock 27, Ft. Smith 28, Fayetteville 29, Joplin, Mo., 30.

WHO IS WHO (C. W. Stair, mgr.): Portsmouth, O., Sept. 25, Washington, Pa., 26, 27, Waynesburg 28, Rochester 29.

WHOSE BABY ARE YOU? (Swan and Murphy's): Winnipeg, Man., Sept. 24, 25, Grand Forks, N. D., 26, Crookston, Minn., 27, Fargo, N. D., 28, Jamestown 29, Red Lodge, Mont., Oct. 1, Billings 2, Big Timber 3, Bozeman 4, Butte 5, 6, Helena 8, Missoula 9, No. Yakima, Wash., 11, Ellensburg 12, Tacoma 13.

WHY SMITH LEFT HOME (Broadhurst Bros., mgrs.): Bangor, Me., Sept. 26, Bath 27, Portland 28, 29, Manchester, N. H., Oct. 1, Brockton, Mass., 2, 3, New Bedford 4, Woonsocket, R. I., 4, Fall River, Mass., 6.

WIEDEMANN'S BIG SHOW (Willis Bass., mgr.): Harrisburg, Pa., Sept. 24-29, Murfreesboro, Tenn., 31-Oct. 6, Columbia 8-13.

WILLIAMS AND WALKER (Geo. H. Harris, mgr.): Norwich, Conn., Sept. 25, Hartford 26, Springfield, Mass., 27, Worcester 28, 29, Philadelphia, Pa., Oct. 1-6, Brooklyn, N. Y., 8-13.

WILSON, AL. H. (Vale and Ellis, mgrs.): Baltimore, Md., Sept. 24-29, Cumberland Oct. 1, Uniontown, Pa., 2, Altoona 3, Johnstown 4, Mckeesport 5, Wheeling, W. Va., 6.

WILSON, GEO. W.: Augusta, Me., Sept. 24-29.

WOMAN AND WINE (Harry Doel Parker, mgr.): Brooklyn, N. Y., Sept. 24-29, Newark, N. J., Oct. 1-6.

WORLD DRAMATIC: Washington, N. J., Sept. 24-29.

WORMWOOD WARREN: Mobile, Ala., Sept. 24-29.

ZAZA (No. 2; Chas. Frohman, mgr.): Paterson, N. J., Sept. 25, 26, Elizabeth 27, Reading, Pa., 28, Allentown 29, Lancaster Oct. 1, Atlantic City, N. J., 2, Wilmington, Del., 3, Norfolk, Va., 4, Richmond 5, 6.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA (Chas. D. Hazelrigg, mgr.): Quincy, Ill., Sept. 24-26, Louisiana, Mo., 27-29.

ARNOLD OPERA: Denver Col.—indefinite.

A RUNAWAY GIRL (William Park, mgr.): St. Louis, Mo., Sept. 24-29.

AZZALI OPERA: San Francisco, Cal., Sept. 8—indefinite.

BLACK PATTI TROUBADOURS (Voelckel and Sohn, mgrs.): Lewiston, Me., Sept. 25, Portland 26, 27, Westbrook 28, Bath 29, Biddeford Oct. 1, Portsmouth, N. H., 2, Lowell, Mass., 3, 4, No. Adams, 5, Pittsfield 6, Hudson, N. Y., 8, Albany 9, Troy 10, Utica 11, Oswego 12, Watertown 13, Ogdensburg 15.

CANTORE OPERA (Nat R. Canter, mgr.): Woonsocket, R. I., Sept. 24-29.

CASTLE SQUARE: Chicago, Ill., Sept. 17—indefinite.

COLUMBIA OPERA: Fredericksburg, Va., Sept. 25-29.

DANIELS, FRANK (Kirke La Shelle, mgr.): Chicago, Ill., Sept. 16-29, Milwaukee, Wis., Oct. 1-3, Oshkosh 4, Madison 5, Rockford, Ill., 6, Peoria 8, Bloomington 9, Decatur 10, Springfield 11, Galesburg, Ia., 12, Clinton 13, Cedar Rapids 15.

DE ANGELIS, JEFFERSON: Baltimore, Md., Sept. 24-29.

ELITE OPERA: Birmingham, Ala., Aug. 13—indefinite.

GRAND ENGLISH OPERA (Maurice Grau and Henry W. Savage, mgrs.): New York city Oct. 1—indefinite.

GRAU, MAURICE: Los Angeles, Cal., Oct. 9, San Francisco 12-Dec. 7.

HERALD SQUARE: Cairo, Ill., Sept. 25, 26, Henderson, Ky., 27-29, Paducah Oct. 1, 2, Princeton 3, 4, Clarksville, Tenn., 5, 6, Bowling Green, Ky., 7, 8.

IN GAY NEW YORK: Boston, Mass., Sept. 3-29.

NIELSEN, ALICE (Frank L. Perley, mgr.): New Haven, Conn., Oct. 1.

OLAMPI OPERA (Ed. F. Seamans, mgr.): Hopkinsville, Ky., Sept. 27-29, Paris, Tenn., Oct. 1, Columbus 2-5, Huntsville, Ala., 6, Birmingham 8-11.

ROBINSON OPERA (Frank V. French, mgr.): Sydney, N. S., Sept. 3-29, St. John's, N. F., Oct. 1-27.

SEABROOKE, THOS. Q.: New York city Sept. 22-29.

SUPERBA: Peoria, Ill., Sept. 24-26, Bloomington 27, 28, Alton 29, St. Louis Oct. 1-6.

THE BELLE OF BOHEMIA (Geo. W. Lederer, mgr.): New York city Sept. 24—indefinite.

THE BELLE OF NEW YORK (S. S. Shubert, mgr.): Memphis, Tenn., Sept. 25, 26, Birmington, Ala., 27, Atlanta, Ga., 28, 29, Augusta Oct. 1, Charleston, S. C., 2, Savannah, Ga., 3, Macon 4, Montgomery, Ala., 5, Mobile 6.

THE BOSTONIANS: Brooklyn, N. Y., Oct. 1-6.

THE BURGOMASTER: Milwaukee, Wis., Sept. 24-26.

THE CADET GIRL: Philadelphia, Pa., Sept. 10-29, Boston, Mass., Oct. 1-6.

THE EVIL EYE (Chas. B. Yale; Sidney R. Ellis, mgr.): Montreal, Can., Sept. 24-29, St. Johns, Que., Oct. 1, Sherbrooke 2, Halifax, N. S., 4-6, St. Johns, N. B., 8-11, Fredericton 12, Calais, Me., 13, Bangor 15.

THE ROSE OF PERSIA (Chas. Frohman, mgr.): New York city Sept. 6—indefinite.

THE TELEPHONE GIRL: Jersey City, N. J., Sept. 24-29, New York city Oct. 1-6.

WILBUR-KREWIN OPERA: Knoxville, Tenn., Sept. 24-29.

WILSON, FRANCIS: New York city Sept. 10—indefinite.

VARIETY.

AMERICAN BURLESQUERS: Cincinnati, O., Sept. 24-29, Indianapolis, Ind., Oct. 4-6, Louisville 7.

BIG SENSATION (Matt J. Flynn): Philadelphia, Pa., Sept. 24-29.

BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): Brooklyn, N. Y., Sept. 24-29.

BON TON BURLESQUERS: St. Louis, Mo., Sept. 24-29.

BROADWAY BURLESQUERS: Minneapolis, Minn., Sept. 24-29.

BUTTERFLY EXTRAVAGANZA: Brooklyn, N. Y., Sept. 24-29, Providence, R. I., Oct. 1-6, Boston 8-13.

BURKE AND CHASE'S (E. J. Stevenson, mgr.): Milwaukee, Wis., Sept. 24-29, Racine 30, Dubuque, Ia., Oct. 1, Davenport 2, Peoria, Ill., 3, Galesburg 4, Rock Island 5, Muscatine 6.

CITY CLUB (Misco's): Pittsburg, Pa., Sept. 24-29, Cleveland, O., Oct. 1-6, Detroit, Mich., 8-13.

CITY SPORTS (Phil Sheridan, mgr.): New York city Sept. 24-29.

COLUMBIA COMIC OPERA: Fredericksburg, Va., Sept. 25-29.

CRACKER JACKS: Providence, R. I., Sept. 24-29, Baltimore, Md., Oct. 1-6, Washington, D. C., 8-13.

DAINTY DUCHESS: New York city Sept. 24-29.

DAINTY PAREE (Jos. H. Burnes, mgr.): Providence, R. I., Sept. 24-29.

GAY MASQUERADERS: Boston, Mass., Sept. 24-29, Philadelphia, Pa., Oct. 1-6, Bridgeton, N. J., 8, Wilmington, Del., 9, Annapolis, Md., 10, Connellsville, 11, Uniontown 12, E. Liverpool, O., 13.

HIGH ROLLERS (A. H. Woodhull, mgr.): Columbus, O., Sept. 24-26, Dayton 27-29.

HYDE'S COMEDIANS: Newark, N. J., Sept. 24-29.

IMPERIAL BURLESQUERS: Brooklyn, N. Y., Sept. 24-29.

INDIAN MAIDEN BURLESQUERS (Frank B. Carr, mgr.): New York city Sept. 24-29.

IRWIN BROS.: Cleveland, O., Sept. 24-29.

ISHAM'S OCTOROONS (Plummer and Hayes, mgrs.): Stamford, Conn., Oct. 5, So. Norwalk 6, Northampton, Mass., 9, No. Adams 10, Troy, N. Y., 11, Gloversville 15, Johnstown 16.

JACK'S, SAM T.: Grand Rapids, Mich., Sept. 24-29.

JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Kansas City, Mo., Sept. 24-29.

KING RASTUS (W. H. Isham, mgr.): Wheeling, W. Va., Sept. 24, 25, Marietta, O., 26, Parkersburg, W. Va., 27, Ashland, Ky., 28, Mt. Sterling 29, Lexington Oct. 1, 2, Frankfort 3, Columbus, O., 4-6.

LAFAYETTE SHOW (Hurtig and Seamon, mgrs.): Baltimore, Md., Sept. 24-29.

LE VOYAGE EN SUISSE: Worcester, Mass., Sept. 24-29.

LITTLE MAGNETS: Scranton, Pa., Sept. 24-26.

METROPOLITAN STARS (J. J. Byrnes, mgr.): Mt. Pleasant 25, Latrobe 26, Dunbar 27, Brownsville 28, Washington 29.

NEW YORK GIRL (Howard and Emerson, mgrs.): Washington, D. C., Sept. 24-29.

NEW YORK STARS: Brooklyn, N. Y., Sept. 24-29, New York city Oct. 1-6.

NIGHT OWLS (Fred Rider, mgr.): Milwaukee, Wis., Sept. 24-29.

ORIENTAL BURLESQUERS: Chicago, Ill., Sept. 24-29, Washington, D. C., Oct. 1-6.

ORPHEUM SHOW (Martin Feek, mgr.): Buffalo, N. Y., Sept. 24-29, Toronto, Can., Oct. 1-6, Cleveland, O., 8-13.

PARISIAN BELLES GAY BURLESQUERS: Chicago, Ill., Sept. 24-Oct. 6.

PARISIAN WIDOWS: Boonton, N. J., Sept. 24-29.

QUEENS OF THE ORIENT BURLESQUERS: New York city Sept. 24-29.

READOCK'S BLACK CROOK, JR. (A. R. Pelton, mgr.): Chicago, Ill., Sept. 23-29.

REILLY AND WOODS: Toronto, Can., Sept. 24-29.

RENTZ SANTLEY (Abe Leavitt, mgr.): Philadelphia, Pa., Sept. 24-29.

RICE AND BARTON'S BIG GAIETY: Albany, N. Y., Sept. 24-26, Troy 27-29, Boston, Mass., Oct. 1-6, Providence, R. I., 8-13.

ROSE HILL ENGLISH FOLLY (Rice and Barton, mgrs.): Baltimore, Md., Sept. 24-29.

ROYAL BURLESQUERS (Clark Bros., mgrs.): New York city Sept. 17-29.

ROYAL LILLIPUTIANS (Gus Hill): Troy, N. Y., Sept. 24, 25, Schenectady 26, Albany 27-29, Rochester Oct. 1-3, Syracuse 4-6, Buffalo 8-13.

TAMMANY TIGERS (Gus Hill, mgr.): Hartford, Conn., Sept. 17-19, New Haven 20-22, Waterbury 24-26, Bridgeport 27-29, New York city Oct. 1-6.

THE RAMBLERS (Henck and Fennessy): Brooklyn, N. Y., Sept. 17-29.

THE SOCIAL MAIDS (Hurtig and Seamon, mgrs.): Syracuse, N. Y., Sept. 24-29, Buffalo, Oct. 1-6.

TROCADERO BURLESQUERS: Buffalo, N. Y., Sept. 24-29.

TWENTIETH CENTURY MAIDS: Washington, D. C., Sept. 24-29.

UMPTIANS (T. W. Dinkins, mgr.): New York city Oct. 1-13.

VAGABONDS (T. W. Dinkins, mgr.): Scranton, Pa., 24-29, Detroit, Mich., Oct. 1-6, Chicago, Ill., 8-13.

VANITY FAIR (Eastern): New Britain, Conn., Sept. 29, Boston, Mass., Oct. 1-6, Hartford, Conn., 8-10, Middletown 12, Danbury 13.

VANITY FAIR (Western; Jno. J. Collins, mgr.): Denver, Col., Sept. 24-29.

VICTORIA BURLESQUERS: Jersey City, N. J., Sept. 24-29.

WATSON'S ORIENTALS: Chicago, Ill., Sept. 23-29, Washington, D. C., Oct. 1.

MINSTRELS.

BARLOW'S (Will J. Donnelly, mgr.): Rock Springs, Wyo., Sept. 25, Evanston 26, Salt Lake City, U., 27-29.

BARLOW AND WILSON'S: Hazleton, Pa., Sept. 26, Freeland 27, Pittston 28.

BEACH AND BOWERS: Snohomish, Wash., Sept. 25, Mt. Vernon 26, New Whatcom 27.

CULHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): St. Johns, N. F., Can., Sept. 24-29, Harbor Grace Oct. 1-3, No. Sydney, N. S., 6, Antigonish 8, Charlottetown, P. E. I., 10, 11, Summerside 12, Shediac, N. B., 13, Moncton 15.

FIELD, AL. G. (Western; Chas. H. Armitage, mgr.): Athens, Ga., Sept. 27, Augusta 28, 29, Charleston, S. C., Oct. 1, Savannah, Ga., 2, Jacksonville, Fla., 3, Waycross, Ga., 4, Brunswick 5, Macon 6-8.

FIELD'S, AL. G., GREATER (Charles H. Armitage, mgr.): Atlanta, Ga., Sept. 25, 26, Athens 27, Augusta 28, Charleston, S. C., Oct. 1, Savannah, Ga., 2, Jacksonville, Fla., 3.

GORTON'S (Charles H. Larkin, mgr.): Winnipeg, Man., Sept. 25, 26, Grafton, N. D., 29, Grand Forks 21, Crookston, Minn., 22, Fargo, N. D., 24, Billings Mont., 27, Livingston 28, Bozeman 29, Great Falls Oct. 1, Helena 2, Butte 3, 4, Missoula 5, Hamilton 6.

HENRY'S, HI: Renova, Pa., Sept. 27, Lock Haven 28, Williamsport 29.

HAHARA'S (Jos. Oppenheim, mgr.): Shreveport, La., Sept. 27, Marshall, Tex., 28.

NASHVILLE STUDENTS (Rusco and Holland, mgrs.): Watkins, N. Y., Sept. 25, Waverly 26, Cortland 27, Ithaca 28, Geneva 29.

PECKHOSE AND DOCKSTADER'S (Jas. H. Decker, mgr.): Pittsburg, Pa., Sept. 24-29.

RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Pittsburg, Pa., Sept. 25, Parsons 26, Coffeyville 27, Caldwell 28, Pond Creek 29, Enid, Okla. Ter., Oct. 1, Kingfisher 2, El Reno 3, Gainesville, Tex., 4, Paris 5, Dennison 6.

RUSCO AND HOLLAND'S: West Point, Tenn., Sept. 25, Jackson 26, Cairo 27, Nashville, Tenn., 28, 29.

SCOTT'S, OLIVER, CARNIVAL (J. M. Wall, mgr.): Decatur, Ala., Sept. 28, Huntsville 27, Florence 28, Sheffield 29, Birmingham Oct. 1, 2, Tuscaloosa 3, Memphis, Tenn., 8-10.

SIGNS, GUS: Newport, R. I., Sept. 25, Bristol 26, Attleboro, Mass., 27, Middleboro 28, Plymouth 29, Quincy, Oct. 1, Portsmouth, N. H., 3, Somersworth 4, Manchester 5, Nashua 6, Laconia 8, Plymouth 9, Concord 10, Gloucester, Mass., 11, Lynn, 12, Fitchburg 13, Clinton 15.

SWEET AND WYLIE'S: Coxsackie, N. Y., Sept. 25, Athens 26.

WARD'S, HARRY: Paris, Tenn., Sept. 25, Murray, Ky., 26.

WEST'S (Sanford B. Rigby, mgr.): Butte, Mont., Sept. 23-25, Anaconda 26, Great Falls 27, Missoula 28, Spokane, Wash., Oct. 1-3.

WHITNEY'S: Bucksport, Me., Sept. 29.

MISCELLANEOUS.

BRADIS, THE (Hypnotists): Jackson, O., Sept. 24-26, Mt. Sterling, Oct. 1-3, Port Clinton 4-6, Ada 8-10, Cuyahoga Falls 11-13.

CANADIAN JUBILEE SINGERS: Hamilton, Can., Aug. 13—indefinite.

CLES MUSEUM: Springfield, Ill., Sept. 24-29.

EDISON MUSICAL WONDER (Rob Hirschberg, mgr.): Cobleskill, N. Y., Sept. 24-27, Morris Oct. 2-4.

FLINTS, THE (Hypnotists; Crawford and Zehrung, Mgrs.): Carlisle, Pa., Sept. 24-29.

GRIFFITHS, THE (Hypnotists): Holton, Kan., Sept. 24-26, Oskaloosa 27-29.

HERRMANN, LEON: Louisville, Ky., Sept. 24-26.

INNES' BAND: Atlantic City, N. J., June 30—indefinite.

KELLAR (Magician; Dudley McAdow, mgr.): Washington, Pa., Sept. 25, Wheeling, W. Va., 26, Steubenville 27, Parkersburg 28, Marietta, O., 29, Pittsburg, Pa., Oct. 1-6.

KNOWLES, THE (Hypnotists; E. E. Knowles, mgr.): Red Oak, Ia., Sept. 24-29, Chillicothe, Mo., Oct. 1-6, St. Joseph 8-13.

LIBERATI'S BAND: Philadelphia, Pa., June 18—indefinite.

PERRY AND PRESSLY: Paulina, Ia., Sept. 17-27, Grantville 24-29.

ROYAL MARINE BAND (Channing Ellery, mgr.): Bozeman, Mont., Sept. 25, Great Falls 26, Helena 27, Anaconda 28, 29, Spokane Exposition, Wash., Oct. 2-13.

SEVENGALA (Walker C. Mack, mgr.): Big Mountain, Mich., Sept. 24-29.

TROUBADOUR ENTERTAINERS: Belmond, Ia., Sept. 24-29, Garner 27-29.

CIRCUSES.

BARNUM AND BAILEY: Stuttgart, Germany, Sept. 24-27, Heidelberg 28, Mannheim 29-Oct. 1.

BUFFALO BILL'S WILD WEST: St. Joseph, Mo., Sept. 25, Marysville, Kan., 26, Salina 27, Junction City 28, Concordia 29, Topeka Oct. 1, Lawrence 2, Emporia 3, Pittsburg 4, Joplin, Mo., 5, Springfield 6.

ELLY'S, GEO. S.: Augusta, Me., Sept. 25, Golden 26, Mound City 27.

FOREPAUGH AND SELLS BROS.: Nashville, Tenn., Sept. 25, Columbia 26, Pulaski 27, Birmingham 28, Anniston 29, Atlanta, Ga., Oct. 1, Rome 2, Chattanooga, Tenn., 3, Knoxville 4, Greenville 5, Bristol 6.

HARRIS NICKEL PLATE: Hardinsburg, Ky., Sept. 25, Owensboro 26.

PAWNEE BILL'S WILD WEST: Estherville, Ia., Sept. 25, Rock Rapids 26, Sioux Falls, S. D., 27, 28, Sheldon, Ia., 29, Cherokee 29.

RHODA ROYAL SHOWS: Dover, N. J., Sept. 25, Newton 26, Hackettstown 27.

RINGLING BROS.: San Francisco, Cal., Sept. 10-26, San Jose 27, Santa Cruz 28, Salinas 29.

SIPE'S DOG AND PONY SHOW: Wabash, Ind., Sept. 25, Delphance, O., 26, 29, Toledo 30-Oct. 6, Pittsburg, Pa., 8-29.

WALLACE'S: Ramsay, Ont., Sept. 25, Chapleau 29.

WHITNEY'S: Ithaca, Mich., Sept. 25, Birmingham, N. Y., 26, Utica 27, Rochester 28, Rome 29.

(Received too late for classification.)

CARLETON, LITTIE (Edric Tayler, mgr.): No. Attleboro, Mass., Sept. 24-26, Hyde Park 27-29, Bridgeton, Me., Oct. 1-6.

COWSLIP FARM (W. A. La Bonte, mgr.): Peterboro, Ont., Sept. 25, Lindsay 26, Oshawa 27, Guelph 28, St. Catherines 29.

EALES, CHAS. T., COMEDY: Dixon, Ill., Sept. 24-29, Mattoon Oct. 1-6.

ELLMAN CO.: Mansfield, Pa., Sept. 24-29, Corning, N. Y., Oct. 1-3, Oxford 4-6, Watkins 8-10, Richfield Springs 11-13.

HOWE, LENNA, ORCHESTRA: Augusta, Me., Sept. 24-29, Haverhill, Mass., Oct. 1-6.

JOSSEY STOCK (C. E. Wade and I. E. Knowles, mgrs.): Burlington, Kan., Sept. 24-29, Wichita Oct. 1-6, Dodge City, Ia., 8-10, La Mar 11-13.

KIDNAPPED (R. S. Hoagland, mgr.): New York city Oct. 1-6.

MARKS BROS.: No. 1: Two Mules, mgr.: Three Rivers, Mich., Sept. 24-29, Sturgis Oct. 1-6.

MERRY MAKERS: Danville, Ill., Sept. 24-29, Oct. 1-6.

SOCIAL MAIDS: Rockford, Ill., Sept. 24-29, Oct. 1-6.

SOUSA BAND: Lancaster, Pa., Sept. 24-29, New York city Oct. 1-6.

UNDER THE DOME: Manchester, N. H., Sept. 24-27.

VOGT AND OLDFIELD'S MINSTRELS: Parkersburg, W. Va., Sept. 24, Ripley, O., 25, Gallipolis 26, Point Pleasant, W. Va., 27, Charleston Oct. 1.

WORLD OF SPORTS: Washington, D. C., Oct. 1-6.

W. J. MASON as The Irish Baronet.

ISABEL PITT LEWIS as The Widow.

BARRY O'NEIL as The [illegible].

KATE JEPSON as The Mother-in-Law.

THE Wooing OF Mrs. VanCott

KELLY WALTERS as The Irish Maid.

LOUIS SHEA as The F. F. V. Major.

A HILARIOUS AMUSER.

CRAYSTIE MILLER as The Lawyer.

HARRY CLARKE as The Afro-American.

Written by John Ernest McCann.

LOUIS WASSELF as The Professor.

Management, EDWIN C. JEPSON.

FRANK L. BIXBY, Business Manager. FRANK M. STAMMERS, Musical Director.

JAMES F. CROSSEN, Treasurer. JOHN JAMES, Advertiser.

ANOTHER RECORD BREAKER

S. R. O. IN OGDENSBURG ALL WEEK.

ROE AND FENBERG COMPANY

Roe and Fenberg Company made a decided hit in Knobs o' Tennessee.—*Ogdensburg News*, Sept. 18.

A good company. Hundreds turned away. Play and specialties were entertaining, bright and clever.—*Ogdensburg Journal*, Sept. 18.

Best repertoire company I have ever played.—CHAS. H. HUBBARD, Mgr. Opera House, Ogdensburg, N.Y.

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TELEGRAPHIC NEWS

CHICAGO.

Mr. Wilson's Fine Promise—New Soubrettes Registered—Current Attractions.

(Special to The Mirror.)

CHICAGO, Sept. 24.

If performances during the present theatrical season do not go without saying that business [illegible] will be above reproach and above par. I am obliged to state to the contrary—like the man who was seasick on shipboard and who was asked if he had had his breakfast. He replied: "No, I have not—on the contrary." The prospects are so bright and the attractions offered so far have been so good and so well supported that I have no fear for the future of the current season, despite the fact that I do not pretend to be a clairvoyant nor to have any of the occult powers appertaining thereto.

Last week we were entertained by two of the funniest men on earth, and one of them is still with us. His name is Frank Daniels and this is his second week at the Grand Opera House in The Ameer. The Rev. Frank Crane, one of our Chicago clergymen—and a Methodist, at that—talked the other night at a banquet given for the druggists of the country, here at the Auditorium, and he selected for his subject "The Mirth Cure," arguing that laughter is bettter than medicine. There is just where Frank Daniels comes in. The man who doesn't laugh heartily at his antics in The Ameer should resort to drugs. With Will Danforth, Owen Westford, Helen Redmond, Norma Kopp and Kate Uart, the sawed-off comedian should make as much money as Roland Reed, who is to succeed him at the Grand next Sunday in A Modern Crusoe, and in whose interest Ned Jack is already here.

The other funny man I referred to is Dick Golden. Daniels can make one laugh, but he could never make one cry. Dick Golden made me do both last week as Old Jed Prouty, at the Great Northern. He filled that house at every performance, and when I was there he held me in my seat throughout the play. I do not hesitate to say that Old Jed Prouty, as presented by Golden, is by far the best of all the "rural plays," and surrounded as he is by a capable company, he should go to the seashore next Summer with a barrel of money.

The Forty Club will hold its first dinner of the season at the Wellington to-morrow evening, and on the guest list are Frank Daniels, William Faversham, Odell Williams, James E. Wilson, C. C. Curtis, Edwin Stevens, Frank Moulan, Gus Williams, Joseph Wheelock, Jr., and Maurice Barrymore.

After a very good month at Powers', Daniel Frohman's stock company departed Saturday night, having presented three plays, and gave way to the Empire Theatre stock company, which opened to-night in Brother Officers.

In one mail the other day I received contributions to the soubrette album from various quarters of the earth. Lydia Yeamans-Titus and her husband, Fred J. Titus, sent from Liverpool Gwennie Hasto (which is most unfortunate), and Mitzi Chromos (probably the illustrated supplement). From Paris (Kentucky) George D. Mitchell contributes Cherie Fostfate (cool and refreshing); and from Lodge Bohemia, Pike County, Pa., Mrs. Willis Sweatnam sends Carminative Balsam (another soother). The latter's pet name, Mrs. Sweatnam says, is "Carvey." Earle Remington sends from Boston a lithograph portrait of Chief No Neck, "who cannot rubber."

Down at the Dearborn this week the stock offer an ambitious production of The Three Musketeers, with James E. Wilson as D'Artagnan.

The bill at the Great Northern this week, following Richard Golden, is A Midnight Bell, and the underline is Ward and Vokes in a new version of The Floorwalkers.

I met a repertoire manager here the other day who recently had a unique experience in the West. He has plenty of money, but for some weeks his company had been doing poor business. The landlord of a hotel had heard of this and said that he did not like to take chances on the company. Much to his surprise the manager of the company pulled out a roll of bills and paid a week's board for his entire company in advance. At the end of the week the landlord handed the manager a receipted bill and $15 in cash. On the bill was noted, "Less $15 for good behavior," and the landlord said: "Your company behaved better than any company we ever had here."

The large attendance last week at the opening of the Studebaker for the season demonstrated the fact that the Castle Square Opera company has made a place in the hearts of Chicago theatregoers, and when A Trip to Africa was succeeded to-night by Giroffe-Girofla the fact was again attested. Next week El Capitan is to be produced, by special arrangement.

The fiftieth performance of 'Way Down East was given at McVicker's to-night, opening the sixth week of the engagement, and it was the 100th performance of the play in Chicago. Owing to the bookings it will be necessary to close the run of the play Oct. 6, in spite of big business.

I had a card left for me the other day. It read "Mr. and Mrs. Walter Jones," and it meant that Walter had taken unto himself a wealthy wife and was in line for congratulations.

Kelly and Leon's Opera House, formerly Steinway Hall, will open Oct. 16 with Francis Leon, Fred Malcolm, Milt G. Barlow, Fred Dixon, Lew Benedict, William Holbrook, W. Frank Barnard, W. T. McLain, H. J. Butterworth, J. M. Crampton, Prof. A. Doetzler and twelve madrigal boys. They will give an old-time minstrel bill, with a burlesque called Ching Chon Hi; or, the Boxer's Bride. Hugh Coyle will be press agent.

When Lord and Lady Algy follows Brother Officers at Powers', Jessie Millward will come on to play Lady Algy.

Up at the Alhambra The Night Before Christmas was followed yesterday by Lincoln J. Carter's latest, Down Mobile. The Convict's Daughter is underlined for next Sunday.

A lady who "makes lace with her feet" is the principal card this week at Middleton's Dime Museum. She ought to double up with the man who makes hay while the sun shines.

James Hester, who has been here with the Hopkins' stock, has gone to Memphis to do character parts in the Colonel's company at that place. This week at Hopkins' A Grip of Steel is the bill.

Old Arkansaw was followed over at the Academy of Music yesterday by A Child of Fortune, and On the Suwanee River opened before two large audiences at the Bijou.

I notice that William, formerly Willie, Collier, is to advertise his new play, On the Quiet, by giving out matches. I have never yet seen a good match for Collier.

Burton Holmes will put in five weeks of lectures here, beginning Oct. 18, at Central Music Hall.

One old friend, Col. Charlie De Garmo (otherwise Dr. C. D. Gray) is to be "the whole thing" at the carnival, street fair and midway of the Memphis Elks in October.

I have received from Manager W. S. Wolfe a season pass, marked "personal," for the Greeson Opera House, at Prescott, Ark., and I hope to avail myself of its privileges every afternoon during 1901. Manager Wolfe sends Gertrude Wyoming (territorial soubrette) and Ion Webber for the album.

Among the people I had in the police court last week were Pauline Hall, Modjeska, Howard and Ellen Terry. Pauline was charged with the larceny of $3. Ellen had her husband arrested for beating her, and Modjeska fought on the street. What's in a name?

"BUFF" HALL.

BOSTON.

James O'Neill's Success—Black Eye for Sweet Charity—The Week's Bills.

(Special to The Mirror.)

BOSTON, Sept. 24.

Anna Held made a hit last year when she produced Papa's Wife here, and, after the Boston verdict had been indorsed in New York, it was very nice of her to come back for another engagement. She had a splendid house at the Tremont, and the fortnight promises to be very successful. Charles A. Bigelow and others of the original company are with her, the chief newcomer being Max Figman.

The Heart of Maryland is at the Grand Opera House this week and promises to have an especially successful engagement. It has always been well received in Boston.

An American Citizen is the play of the week at the Castle Square and had a glorious reception. It was splendidly played by the stock, John Craig, Lillian Lawrence, Charles Mackay, Leonora Bradley, Tony Cummings, and Lindsay Morison being seen to especial advantage. There was a decided innovation in casting Marion A. Chapman, one of the favorites of the company, as the office boy.

In Gay New York is in its last week at the Columbia. The management very generously announced that it would give a special performance last evening to aid the fund for the Galveston sufferers. The farce of sacred concerts in Boston with masquerade charitable societies has been in vogue, but here was a genuine and deserving cause for which the theatre was to give all the receipts, and would thus keep within the law, as the Mayor and the city solicitor are said to have frankly admitted. The announcements were made and not a thing was said in opposition all the week until Saturday, when it was too late to get any charitable organization to take charge of the benefit and technically comply with the law. Then the truly good applied to the police board, the managers were summoned and were forbidden to give the performance. I hope that the opponents are glad because they have prevented $1,000 or more from being raised for Galveston. The miscellaneous concerts come within the law, but this was a dramatic performance, and they were afraid that it would be an entering wedge for Sunday theatricals.

James O'Neill has made an enormous success at the Boston with his spectacular production of Monte Cristo, by all odds the most magnificent that local theatregoers have ever seen. He has secured a strong cast, but one is at a loss to consider the players when he sees such stage settings as have been provided, and the different dramatic pictures came in for the first praise from everybody. Business has been tremendous, and in spite of the big house there has been standing room only at every performance thus far.

Peter F. Dailey is in the last week of his stay at the Museum with Hodge, Podge and Company, which is still playing to capacity. George V. Hobart, adapter of the play, was in town last week, and as a result one or two changes were made in the way of improvement. Christie McDonald still continues to share a good part of the honors with Mr. Dailey, and Frankie Bailey is seen to advantage, especially in the second act. She is already a Boston favorite. Charles E. Evans follows in Naughty Anthony.

Neil Burgess is in the last week of his successful engagement in The County Fair at the Park, and souvenirs were given to-night in view of the fact that it was the four hundred and fiftieth performance of the comedy in Boston. Mrs. Burgess is especially interested in the work of the Woman's Educational and Industrial Union in this city, and a benefit matinee will be given to-morrow. Henry Jewett will follow in The Choir Invisible Oct. 2, the house being closed for a dress rehearsal Oct. 1, thus avoiding conflict with other important events already announced for that night.

N. S. Wood is still at the Bowdoin Square, playing a starring engagement supported by the stock. There was another change of play to-day, presenting Mr. Wood in The Boy Scout, and it is needless to say that he scored a big hit.

Lynwood is the play of the week for the stock at the Grand, and it will be followed by Sapho.

The Hollis, which has been closed for elaborate repairs, will be reopened Oct. 1 with E. H. Sothern and Virginia Harned in Hamlet. Rumor has it that they may produce their new play, What Might Have Been, by Justin Huntley McCarthy, in the course of their Boston engagement.

Mrs. E. G. Sutherland has returned to her house in Commonwealth Avenue after a pleasant Summer at Sisseonset, Mass.

Howard Booker, formerly treasurer at the Grand Opera House, is to be manager for George W. Monroe this season.

Frank M. Stammers has left town to become musical director for The Wooing of Mrs. Van Cott. This is his last season wielding the bâton, as he is going on the stage as a baritone.

Mabel Dixey, sister of Henry E. Dixey, will be one of the prominent members of the cast of The Choir Invisible. She is a Boston girl, but has been studying in New York for the past year.

The stock at the Castle Square is rehearsing The Countess Valeska, and will give The Two Orphans a little later. Miss Lawrence will be a splendid Louise, and Leonora Bradley should make an ideal La Frochard.

Sagar Midgeley, Gertie Carlisle and their company are rehearsing The Electric Spark in this city and will begin their tour in October.

James Gilbert and his wife, Florence Gilbert, gave a party in their cozy flat the other night, and were surprised to entertain, instead of five guests expected, twenty-two professionals. An impromptu vaudeville bill was organized and from 8.30 until midnight there was a continuous performance that could hardly have been equaled for any money on the stage.

Gertrude Roosevelt, who was here in Why Smith Left Home, may go into vaudeville—that is, if she gets the right vehicle.

Two clever Bostonians have completed a comic opera in three acts, entitled Celeste. The book is by W. A. Nichols, of the Boston *Post*, and the music is by Philip Greeley, a prominent Boston song writer and leader of the Verdi Quartet.

The engagement of Katherine Lanman, granddaughter of John Lyons, to Max Heindl, musical director at the Castle Square, was announced last week.

There is going to be no cadet show this season, but R. A. Barnet is going to provide the book for the theatricals of the Bank Officers' Association, which will be given at the Tremont in February, and will be conducted along the lines which have made the military performances so successful. Mr. Barnet will assume entire charge of the production, and George Lowell Tracy will conduct musically. Rumor has it that the military powers frowned upon cadet theatricals for a time, and advised more attention to tactics and less to pirouettes.

Isaac B. Rich, manager of the Hollis Museum and Colonial, is confined to his rooms at the Somerset with a severe attack of sciatica, but he is recovering rapidly and will be out in a few days. He was taken ill at Pepperell, where he has been spending the Summer, but was brought back to Boston.

The Museum and Castle Square will give benefits for the Galveston sufferers to-morrow afternoon, and the Grand Opera House and Boston have given sacred concerts in aid of the same cause.

Boston's latest heroine is Mrs. W. Percival Edgar, sister-in-law of John Craig, leading man at the Castle Square. She found a burglar in her house at Winter Hill, raised an alarm, and the rogue was captured. Stolen silverware was found in his possession, and if it had not been for Mrs. Edgar's pluck he would have escaped.

While moving the effects of The Dairy Farm from the Tremont to the station yesterday morning George Fuller fell from one of the wagons and was seriously injured. His right thigh and leg were fractured, and he was taken to the City Hospital.

Mrs. Edgar L. Davenport, who has been visiting Mrs. William Seymour at Duxbury, has gone on to Washington, where her husband is playing with Viola Allen.

Henry B. Harris, manager with Peter F. Dailey, was called away recently by the severe illness of his wife, who had to undergo an operation for appendicitis, from which she is now recovering.

I want to pay my compliments to A. Toxen Worm, to whose efforts were due much of the success of James O'Neill's opening in Monte Cristo. Too many advance men come to Boston, look pretty and do nothing, but Mr. Worm has been doing the hardest kind of hustling, and I think it exceedingly doubtful if any scrapbook this season will have such an assortment of long and readable specials as that which he has turned out—and had published—in the course of the past month. He is a man who realizes the practical words published in THE MIRROR a few weeks ago.

The *Transcript* gave a long list of attractions to be seen in Boston during the coming season, but it failed to find any house that announced Olga Nethersole in Sapho. Can it be that we are not to see the original staircase act after all?

Boston is going to see Olga Nethersole in Sapho after all. The engagement will come late in the season and it will be played at the Museum, where, by the way, she made her first appearance in this city.

JAY BENTON.

PHILADELPHIA.

Success of Galveston Benefits—The Broad Street Theatre Closed—Other Offerings.

(Special to The Mirror.)

PHILADELPHIA, Sept. 24.

The theatrical benefits for the Galveston sufferers are realizing large sums. Last week it was thought $10,000 would be the total, but the Academy benefit, Sept. 20, alone realized $6,538. This week there will be benefit afternoons at all the other theatres.

The Broad Street was to have opened this evening with Minnie Seligman and the first presentation of When a Woman Loves, a four-act drama by Pauline Phelps and Marion Short. The house was dark, however, it being reported that the scenery was not ready, although there were rumors afloat of some other trouble. The company includes Charles Abbott, George Ober, Harry Hyde, Edwin H. Lewis, Helen Reimer, Beatrice McKenzie, and Menifee Johnstone. The play was staged by Max Freeman and booked for two weeks here. The Bostonians Oct. 8.

Murray and Mack are at the Auditorium, presenting their latest farce-comedy, Shooting the Chutes, to good houses. The farce is up to the mark and is well seasoned with music and specialties. In the company are the five Rosaires, Maryland Tyson, John McVeigh, Leo Hardman, Kitty Beck, Pete Curly, George Betts, Boyd Gilmore, Edith Dunlap, and Estelle Holland. Next week, Williams and Walker, followed by Le Voyage en Suisse.

The opening of the Park Theatre, with The Adventures of Francois, has been postponed to Oct. 6, so as to enable the management to rehearse this elaborate production in satisfactory manner and guarantee a perfect performance on its initial representation. The interior of the theatre has been redecorated.

The Village Postmaster remains for a second week at the Chestnut Street Theatre. William Collier in On the Quiet was originally booked for next week, but Primrose and Dockstader's Minstrel company will fill that date, and Mr. Collier following Oct. 8.

The Cadet Girl is in its last week at the Walnut Street Theatre, playing to fair business. There are several changes in the cast, including the retirement of Joseph Miron and Charles Danby. Harry Dodd takes Mr. Danby's role. Peter F. Dailey in Hodge Podge and Co., Oct. 1.

The Chestnut Street Opera House will open next Monday with The Dairy Farm for a week, followed by Ben Hur, Oct. 8, for a run. Cyrano de Bergerac is the week's attraction at the Girard Avenue Theatre, and is very creditably rendered by the Durban Sheeler stock company, Walter Edwards as Cyrano, and Bertha Creighton as Roxane, receiving much applause. What Happened to Jones, Oct. 1.

The stock company at Forepaugh's Theatre are attracting their usual large audiences, and thus far this season excels all previous ones. Devil's Island, with all the original scenery and mechanical effects, is this week's bill, cast with the full strength of the stock company, headed by John J. Farrell and Carrie Radcliffe.

Reaping the Whirlwind received a hearty welcome to-night at the National Theatre. It is full of exciting situations and realistic scenic effects. A good company, headed by Fanny McIntyre, a strong local favorite. Shenandoah, Oct. 10. Siberia, Oct. 8.

At the People's Theatre Morrison's Faust, presented by a good company. Next week, George W. Monroe.

Gettysburg is presented by the stock company at the Standard Theatre, with Marguerite Clemons, and moving pictures between the acts. Business fair.

Dumont's Minstrels at the Eleventh Street Opera House have struck the popular fancy with their clever satire, The Shirt Waist Man and Summer Boarders, and with unchanged programme have played to large business since the opening night. At the Galveston benefit at the Academy of Music last week Hughey Dougherty was the hit of the immense programme.

Hashim's Grand Opera House is duplicating its immense business of last season. This week's bill includes the Russell Brothers, Camilla Urso, Richard Harlow, Stanton and Modena, Tim Cronin, Carrie Graham, Lelliott, Clerice and Lelliott, Brown and Brown, Bell Williams, Webb and Hassan, Belle Stewart. On account of their big hit Lewis and Ryan have been retained.

Keith's is crowded all day and hundreds are turned away at night. This fully justifies Mr. Keith in erecting his million dollar theatre on Chestnut Street, to be completed September, 1901. The programme this week comprises Milton and Dollie Nobles, Amelia Summerville, McIntyre and Heath, Foy and Clark, Al Shean and C. L. Warren, Almont and Dumont, Little and Pritzkow, Dan and Dolly Mann, Waldon, Billy Linn, J. W. Harrington, Nellie Scott, Greene and Werner, and the biograph.

S. FERNBERGER.

ST. LOUIS.

The Burgomaster's Hit—Giffen Stock Company Opens—A Week of Big Business.

(Special to The Mirror.)

ST. LOUIS, Sept. 24.

The past week has been a record breaker for the theatres, with the exception of the Olympic, which did a very poor business. Record breaker is certainly the right word, for two houses broke their record of attendance on Sunday night. Havlin's, with The Convict's Daughter, entertained more people than ever witnessed a performance at that popular house; the receipts were $20.40 larger than the previous record of the house, that was held by Steve Brodie. The Century had the largest house Sunday night that ever attended a season's initial performance since the opening of that pretty theatre, and their business all week with The Burgomaster was simply immense. The Columbia, Grand and Standard all did big business. The principal reason for this big boom was the cold wave that arrived Sunday and lasted throughout the week.

The Burgomaster caught the town last week; it went with a rush, and the capacity of the Century was tested at all of the nine performances. There is much music, and it is all catchy. Gustav Luders, who wrote the music and is also the musical director, has devised tunes and rhythms that will put to shame the efforts of many of our successful composers of light music in the past. His music has snap and tinkle, and he has the knack of inventing the simplest, and at the same time the catchiest, kind of refrains for his songs. The "Tale of the Kangaroo" was the real hit of this new musical comedy; it is being whistled all over town. One of the most commendable features of the performance was the female chorus. The girls are young and fresh looking, voiceful and active. Harry Davenport made his first appearance here as the Burgomaster, having succeeded Herbert Cawthorn. Mr. Davenport played his part very well, but the character seems too old for him, and I do not think it compares to his work as young Bronson in The Belle of New York. Laura Joyce Bell made a great hit with her amusing burlesque on Sapho. Knox Wilson was on the programme for a saxophone solo, but he had to play many of them at each performance. The other principals were not quite up to the mark.

Last evening A Runaway Girl opened for a week's stay at the Century with a good house. Arthur Dunn heads the company this season and is assisted by John Park, Joe Fay, Maurice Abbey, George Miller, Henri Leoni, Frank Regis, Spottiswood Aitken, Charles Holly, Percy Smith, Clara Bell Jerome, Celeste Wynn, Martin Lawrence, Minnie De Rue, Belle Traves, Cora Deane, and Bertha Holly. Chauncey Olcott Sept. 30.

Tim Murphy, although a good actor and a popular man, could not get our people to go to see him in A Bachelor's Romance at the Olympic last week. Sol Smith Russell had presented it here on several occasions, and it was also put on by the best stock company St. Louis has ever had.

This evening Daniel Frohman's company presented The Maneuvers of Jane before the largest audience of the season at the Olympic. This piece will run until Thursday night, when The Ambassador will be the bill, and for the remainder of the week they will put on Wheels within Wheels. The following comprise the company: John Mason, Charles Walcot, William Courtenay, William F. Owen, Jameson Lee Finney, John Findlay, Philip Cunningham, H. S. Taber, William Eville, Albert Houston, Fred Courtayne, Hilda Spong, Elizabeth Tyree, Mrs. Walcot, Rhoda Cameron, Ethel Hornick, Beatrice Morgan, Alison Skipworth, Gertrude Henriques, Blanche Kelleher, Mrs. Hart Jackson, Eva Vincent, and Minnie Bowen. Next Sunday, Quo Vadis.

The Imperial opened for the season yesterday afternoon with Mr. Havlin's new stock company, presenting The Great Ruby, under the direction of R. L. Giffen. The production was elaborately staged and admirably acted. The cast: Lady Garnett, Maude Odell; Countess Mirtza Charkoff, Louise Douglas; Mrs. Elsmere, Marguerite Cross; Brenda Elsmere, Grace Estelle Clarke; Louisa Jupp, Grayce Scott; Jane Slater, Lucille La

Verne; Prince Kassim Wadia, E. J. Ratcliffe; Viscount Montyghal, Maurice Darcy; Sir John Garnett, William Tooker; Lord George Hartopp, George Flood; Captain Dalrymple, Donald Bowles; James Brett, Dewitt C. Jennings; Morris Longman, N. Sheldon Lewis; Carnish, Oliver Labadie. This production will run for two weeks. Matinees will be given on Sunday, Thursday and Saturday this season at the Imperial.

The Columbia bill last week was not overly strong, but very acceptable. Tom Nawn and company presented a new Irish sketch, Pat and the Genii, but while entertaining it is by no means as funny as Mr. Nawn's former sketch. James O. Barrows and company presented their comedietta, Tactics, which was seen here last season. Pearl Andrews made quite a hit with her imitations. For the week beginning this afternoon the four Cohans head the bill with George M. Cohan's new farce, Money to Burn. Other entertainers are Yorke and Adams, John Kernell, Zeno, Carl and Zeno, the Olympia Quartette, Falke and Semon, Caswell and Arnold, Ramza and Arno, Frank and Lillian Smith, the Doerge Sisters, Manley and Rose, Amaro, and Bob Branigan.

The Convict's Daughter did an enormous business at Havlin's last week, and the play was well received. The work of Mary Horne and Nellie Florence was especially clever. Miss Florence made a great hit with her songs in the last act. This week A Homespun Heart is the attraction with the following in the cast: Fred Manley, Page Spencer, Ralph Wood, Cliff Wilson, Zack Evans, Oscar Northeet, Frant Hartwell, Florence Webster, Ann Singleton, Beatrice Howard, Lillian Harris. The World, Sept. 30.

For Her Sake pleased Manager Garen's Grand patrons last week, it being the first melodrama presented at this house so far this season. This week At Piney Ridge is the offering. The cast: David Higgins, Francis Cambello, J. F. Kirke, Henry Hilliard, Charles C. Bartling, Charles M. Schaeffer, R. Brandon Mitchell, Georgia Waldron, Evelyn T. Parsons, Olive West, Eliza Mason, Olive Maud West, Miss Mason, and Francis May. Hanlon's Superba is underlined.

At the Standard last week the Jolly Grass Widows presented a performance that was above the average of this house. The olio was especially strong, and the burlesques offered were of considerable merit. The chorus was composed of good-looking girls who sang and danced well. Manager Butler is offering the Ron Ton Burlesquers this week. The performance opens with The Homely Twins, and closes with A Jamboree. The olio entertainers are Gladys Van, Shayne and Worden, Barrett Brothers, Mlle. Dazzia, Viola Sheldon, Byron and Langdon, and Dave Nowlin. The High Rollers Sept. 30.

The exposition did a big week's business; the attendance on the opening night was the largest in the history of the "Ex," the estimate being 24,000.

Hopkins' vaudeville show did very well in the Music Hall. This week the Colonel has Professor Morris' Animal Circus, Adele Purvis Onri, Florence Troupe, and Warren and Blanchard.

Lucille La Verne, of the Imperial Stock company, while crossing the street car tracks at Sixth and Walnut streets on Thursday evening, turned her ankle. Her injury was of such a serious nature that she could not walk, and was taken to the Planters' Hotel, where Dr. Lyons placed her ankle in splints.

The St. Louis Fair will be held during the first week in October.

The St. Louis Horse Show, which is always one of the events of the Fall festivities, will be held in the Coliseum, beginning on October 29 and closing Nov. 3.

There has been quite a shake-up among the box-office employes of the Havlin-Middleton-Tate syndicate since they acquired the Imperial. Arthur Geserich, formerly acting manager of the Grand, is treasurer of the Imperial; W. T. Burkam, of Cincinnati, is press representative and assistant treasurer of the Imperial; John Sheehy, formerly treasurer at Havlin's, has been transferred to the Grand; Eugene Staats is his assistant; John Fleming, formerly assistant treasurer of Havlin's, has been promoted to the first place; Joe Havlin, of Cincinnati, a brother of John H. Havlin, is assistant treasurer; Ollie Haskins, who was assistant treasurer of the Columbia last season, has been made treasurer; Harry Devine, of Chicago, is his assistant.

Evelyn Parson, of this city, last season a member of the Imperial Stock company, and formerly a pupil of Guy Lindsley, is playing the leading juvenile role, Azalie, in At Piney Ridge, which is appearing at the Grand this week.

Guy Lindsley has returned from his Summer vacation, and has opened his dramatic school. Mr. Lindsley has been very successful here in this work and a great number of his pupils are now in the regular profession.

J. A. NORTON.

BALTIMORE.

De Angelis in a New Musical Comedy—Benefits for Galveston Sufferers—Gossip.

(Special to The Mirror.)

BALTIMORE, Sept. 24.

Manager Ford, of Ford's Theatre, presents to his patrons this evening a novelty in the first production on any stage by Jefferson de Angelis of the new musical comedy, A Royal Rogue, written especially for him. The score is by Grant Stewart and the book by Charles Klein. The story is laid in Paris during the establishment of the first Napoleonic empire. Stephanie, the daughter of Baptiste Ballou, a boulevard cafe proprietor, falls in love with Georges Girodet, the son of a widow who is not only rich but has social aspirations. In order to continue her flirtation with Georges, Stephanie in a spirit of fun tells him she is the daughter of the Duc de Chartres, and that her father is hiding in Paris, posing as a restaurant keeper under the name of Ballou. This joke is noised about Paris, and the secret society of socialistic students, of which Ballou is a member, holds a meeting at the cafe and Ballou is chosen to kill the real Duc de Chartres, who is an oppressor of the poor classes. It thus happens that Ballou is deputized to assassinate himself. Innocent of the story his daughter has circulated, Ballou enters into a conspiracy to kill the Duc, only to discover when too late that he has the title thrust upon him. In the meanwhile the widow Girodet, with the royalist party, throws her millions at Ballou's feet and he gives his cafe up to the mob of students and grisettes who take possession of it. Ballou is taken in hiding to the widow's house, and the efforts to discover his whereabouts form the main basis for the complications which ensue. In the end it is discovered that Ballou has been the victim of a practical joke on the part of his daughter, and the story ends happily. Mr. De Angelis frolicked through his role in his usual way and scored his customary success. Jessie Mackaye, a most delightful singer and vivacious actress, is the comedienne of the company and shared the honors. The others in the cast were Henry Norman, Charles Dungan, John Pusley, Leonard Savoy, F. Newton-Lindo, Harold Vizard, George Rolland, Emily Francis, Hilda Hollins, Adine Bouvier, and Maud Poole. The chorus was strong and well drilled, and the performance was well received by a large audience.

The Academy of Music opened for the season this evening with Mam'selle 'Awkins as the attraction. It will be followed by The Rose of Persia.

The Watch on the Rhine is the play for the week at the Holliday Street Theatre. It is presented by a competent company, headed by A. H. Wilson, who as Metz Strobel gives a very enjoyable character sketch. Next week, Wliss.

Nora O'Brien, of this city, is a member of Viola Allen's company presenting In the Palace of the King. This company will appear at Ford's Oct. 1.

Creston Clarke has secured The Only Way, formerly played by Henry Miller, and in the character of Sidney Carton he is preparing soon to appear. Adelaide Prince will support him, taking the part of Mimi.

Baltimoreans will remember that Belle Archer, who died a few days ago, made her first stage appearance in this city as a member of the chorus in Manager Charles E. Ford's company.

John W. Albaugh, Jr., formerly manager of the Lyceum stock company in this city, will begin a season on the Keith circuit Oct. 8, presenting his one-act play, Trenton. Both Franklyn and Thomas W. Slater, former members of the Lyceum company, will be in the cast.

Creston Clarke's performance of Richelieu at Ford's last week was a thoroughly artistic effort. His picture of the old Cardinal was truly realistic.

A. E. Freeman, treasurer of the Minco City Club, has been home for a few days. Last year he held a position at the Holliday Street Theatre.

The benefits at the various theatres on Wednesday afternoon last for the Galveston sufferers realized over $12,000. The matter was managed by Charles E. Ford.

Marshall P. Wilder simply owns the theatregoing public of this city—that is, as many of that public as could possibly crowd into the Auditorium Music Hall last week to hear him. The business of the Auditorium was measured only by its capacity, and Mr. Wilder's name is on the tip of every one's tongue.

Wells J. Hawks, who is a popular newspaper man, will again act as business-manager at the Academy of Music. Mr. Hawks is deservedly popular, as he unites decided ability with an unvarying politeness.

HAROLD RUTLEDGE.

WASHINGTON.

Viola Allen's Success Berger to Manage Lafayette Square—News Notes.

(Special to The Mirror.)

WASHINGTON, Sept. 24.

After a week of provincial performances Viola Allen presented her new play, In the Palace of the King, to-night at the New National Theatre before a large and brilliant audience, and achieved a substantial success. Liebler and Company have mounted the play in lavish and spectacular style. The six scenes of the play are masterpieces of color and costuming. As a money maker the play is bound to equal The Christian, and Miss Allen as Doña Maria Dolores de Mendoza will even reach higher artistic fame than in anything else she has attempted. Her acting was worthy of the prolonged applause and curtain calls. Lorrimer Stoddard's dramatization retains the original atmosphere of the novel and tells a strong and interesting love story. Robert T. Haines as Don John of Austria, Charles Kent as Philip II of Spain, Edgar L. Davenport as the Cardinal, C. Leslie Allen as Perago, William Morris as the court jester, Clarence Handysides as Captain Mendoza, Marcia Van Dresser as the Princess Eboli, Gertrude Norman as Donna Inezo, Jessie Bradford as the Countess de Barnnes, were most praiseworthy. Jefferson De Angelis in A Royal Rogue will follow.

Creston Clarke's popularity is attested by the excellent attendance at the Columbia Theatre, that began its season to-night. Hamlet is the bill, in which the scholarly portrayal of Mr. Clarke absorbed the interest and attention of the audience. Adelaide Prince and a competent company lend efficient aid. Romeo and Juliet, The Bells, David Garrick, Richelieu, and Richard III will also be given during the stay. Grace George in Her Majesty comes next. The Rose of Persia Oct. 8.

The Lafayette Square Opera House will open next week with Morrison's Faust.

The matinee performances given at all the theatres last Wednesday for the benefit of the Galveston Relief Fund netted $2,967.35.

L. Stoddard Taylor will be business-manager of Charles Hanford's tour in Private John Allen.

George W. Denham will rejoin Joseph Jefferson this week for the season. This is Mr. Denham's tenth year with Mr. Jefferson.

Through an announcement made Saturday by Uriah H. Painter, owner and director of the Lafayette Square Opera House, Frederick G. Berger becomes manager of that theatre, not only for the stock company season but also for the preliminary season during October.

JOHN T. WARDE.

CINCINNATI.

Monte Cristo by Pike Stock—Kelcey-Shannon Company at the Grand—Melodrama and Farce.

(Special to The Mirror.)

CINCINNATI, Sept. 24.

Herbert Kelcey and Effie Shannon opened at the Grand to-night in My Daughter-in-Law. They are supported by a company of exceptional strength, among whom are William Elton, Verner Clarges, William Bong, Isabelle Walton, Ethel Sanborn and Winona Shannon.

The Pike company yesterday played Monte Cristo. It is the biggest production they have yet undertaken, with the possible exception of Quo Vadis, and the cast has been largely augmented, several of the members of Manager Hunt's Indianapolis company being pressed into service here. The costuming and scenery are remarkably fine.

A Bell Boy is repeating its success of last year at the Walnut. Its thin thread of plot is barely sufficient to string the specialties upon, but the latter are, for the most part, good. Troja in some catchy songs was particularly applauded.

For her Sake, a Russian melodrama, is the current bill at the Lyceum and is proving popular.

Across the Pacific is at Heuck's. It is a sensational melodrama, well staged and well acted.

Rose Melville gave a special matinee last Wednesday for the benefit of the Galveston sufferers. The amount netted was $297. Miss Melville's week at Heuck's was but a repetition of her great success of last season.

Charles F. Gotthold and Wright Kramer, of the Roland Reed company, were warmly welcomed by their many friends here last week. Mr. Gotthold is a former Cincinnatian, and his excellent work as George Arnold in A Modern Crusoe was one of the features of the play. Mr. Kramer as the Count von Hartenstein sustained the fine reputation he acquired for character work while a member of the Pike stock company.

The Fall Festival, that continues through this week, is attracting thousands of visitors to this city, and this, with the cooler weather, is giving the theatres a boom which is being felt all along the line.

H. A. SUTTON.

THE CALLBOY'S COMMENTS.

After all, people are the funniest things in the world. We hear a lot of talk about the absurd posing of actors, and we like to think that it isn't true, just malice and knocking and so forth, and in my tiny cheap way I've made bold once in a while to weigh in with a few well chosen words in defiance of such unhallowed observations. But almost every one is a bully good defender against things until the blow strikes home. And then the skies change, the barometer fluctuates, and the weather becomes partly cloudy.

A few weeks ago a prominent actress of my acquaintance, about to return to town for rehearsals, wrote to me that she wanted a leading man to rehearse at once and that, if I knew of any one who might do, to send him to see her manager. The only man that I could think of was a comparative newcomer then rehearsing in the city for a small part in one of the big forthcoming productions, a part in which he must inevitably be quite lost to sight and memory dear. I had seen him only once, on an occasion not entirely auspicious, but it had seemed to me that he was all right. I sent for him.

Yet, trusting not absolutely to my own often erratic judgment, I sallied forth to the Actors' Society and confided to the secretary the purpose of my visit. At once he said there were no less than two men then in the rooms that would be perfectly eligible. I requested him to trot them out, and he went in quest. I saw him speak to them—they were pretty well-known people—and saw their faces illumine with expectancy. Yet when they met me each assumed an air of utter indifference. They might possibly find time to call on the manager and perhaps they might care to consider an engagement. The mien of each said plainer than words, "Ha, Ha! Here is Miss So-and-so coming to ME, begging for ME. They're running after ME now! Ha, Ha!" (crosses with long strides to door L 2 E; right hand to left breast; head thrown back; spot light on face; exit.

Then, as I afterward learned, each of these actors, having impressed upon me the notion that I had rather annoyed him by suggesting an engagement, hastened off by air line to see the manager. Their names were more or less well known, and they were thoughtfully considered. The other man, unburdened by the fancied necessity of keeping up a bluff, also called—and he got the engagement. I hear that he has made good, and is in a fair way, before the season is over, to be recognized as a leader among the leading men. It was a first-class engagement, and I have small doubt that either one of the ME actors might have had it just as well as not. But it was worth more to them to impress poor me and the manager with their individual greatness than it was to have a long season with a representative star.

Isn't it funny? And isn't there a grain of real pathos in it, too, a suggestion of the vanity of pretty much everything and the idleness of human purpose? It is a strange matter that when one has practically no ability of any respectable sort one may generally make a prodigious success in life by setting up an awful bluff and sticking to it through thick and thin, while, on the other hand, given a talent of any particular sort, the throwing of the bluff is very apt to prove a fatal hindrance and a complete mistake.

I wonder if these same actors saw that beautiful commentary upon themselves that Arthur Pinero wrote in his most charming Trelawny of the Wells. Some actor folk I know saw Trelawny and didn't like it a bit. It struck too near home in spots, and I suppose the shot that smites the bull's-eye must be the most painful to the target. Yet it is the best shot for all that.

Will some eminent student of human ways, and especially of woman's ways, please explain why female dramatists almost invariably find it expedient to sign themselves with at least three names? There are a few men that write plays who feel constrained to ring in three names for their signatures, but there are fewer women in the same line of work that do not sign all the names at their command.

We have Madeleine Lucette Ryley, Frances Hodgson Burnett, Abby Sage Richardson, Grace Livingston Furniss, Evelyn Greenleaf Sutherland, Lottie Blair Parker, "John Oliver Hobbes," and more and more, while I can think of just a few, gloriously led by Martha Morton, that spare us the middle names. There must be some reason for all this, and it should be interesting to know why it is. Men, as a rule, are content with one name or one name and an initial letter. One Englishman, a mighty clever one, too, calls himself on the play bills simply R. Marshall, when we are credibly informed that he has a first-rate front name in the way of Robert.

Are the men more modest than the ladies? Ah, heaven forbid that we should think so!

While confessing at the outset that I am no kind of an authority in the matter of archæology, I must observe that the most impressive thing to me about Otis Skinner's production of Prince Otto down at Wallack's was what seemed to my possibly benighted mind the extraordinary conglomeration of furniture and costumes of nearly every period save, perhaps, the pre-Adamite and trans-Harlem. Louis XIV and Louis XV, the famous furniture firm of France, were surely represented, one or other of them, and I never could tell which was which. Then there was what looked like an early English council chamber and an Andrew Mack [illegible] up-to-late [illegible] art colors. Maybe [illegible] pay dearly [illegible] furniture [illegible]

But there were the [illegible] wore not only [illegible] right thing for a [illegible] out day along with a [illegible] form of comparative [illegible] threw in a strange [illegible] that smacked of the thirties and [illegible] looked like the wierdly uncomfortable [illegible] that inventors of that epoch also were [illegible] they had their pictures taken, with the [illegible] regard for the eyes of posterity that appears always to have characterized the great folk of the dim and misty past. If I had still another costume, but I got so rattled that I couldn't even guess what it was. [illegible] appeared in a costume of gowns that might go pretty well on Central Park to-day, and Percy Haswell looked here back at least a dozen decades. [illegible] Nash was more consistent apparently, and [illegible] mirror look well. I lost count. [illegible] I may be wrong, but this is how it struck me.

And then they worked on through the play about a negotiating ambassador whose name sounded like "Dessau," and it reminded one so frightfully of the sorrowful Sorrows of Satan and the Schley-Savoy Theatre mix-up, which latter was such an awful bore in the hot Summer days.

John A. Himmelein gets into line with the following especially brilliant communication received by him in Youngstown, O.:

DEAR SIR. I am going to righ to you and I want to know if you want eny lady to go on the code. If you do I am to try to learn and the pay I will take $4 per week till I am learn I am 17 years old and is a blound 5 half 4 inch high. If you want me I will meet you at the Opera horse and if you me let no eny wey.

The Cortland, N. Y., *Democrat* does not propose to have its readers fooled by the bright young advance men and the coy press agents. W. S. Butterfield, evidently appreciating the significance of the thing, has sent in this proclamation, clipped from the heading of the *Democrat's* dramatic column: "Notices of coming attractions, furnished by advance agents." If more papers were to do likewise it might take the life out of some of the pipeful advance men, whose crazy work ahead of inferior attractions does untold injury to the good ones that have to follow.

When R. L. Giffen was managing his Summer stock season in Richmond he received this intellectual letter from a promising resident of the Virginia city:

DEAR SIR. I noticed in one of your programmes stating you could dramatize either English or American plays. So I thought I would take the pleasure to write for information. The first thing its confidential, between you and I, I wish to dramatize the book which is called Tracked Across the Atlantic or in other words the diamond smugglers. I am only a boy of 18 years old and I think I have a good talent to become an actor. I wrote to publishers and the reply was They claim 100 and so much a month for use of name and 100 to dramatize it. The circumstances is I am poor but you could give me a little help then I could corrspond to some tobacco man for a backer. I completed the first act and practiced it not thoroughly. I will express my thoughts of your plays, actors and actresses and scenery, its exquisite could not be better. Its plays and prices and actors and actresses all stars. Your scenery of this week looks like the Garden of Eve in fact the whole is perfect.

The gentleman missed a great chance for a gag when he simply spoke of tackling a tobacco man for a backer. Mr. Giffen forgot to tell me what scene looked like the "Garden of Eve," but I suppose it must have been something in Sapho.

THE CALLBOY.

MORE GALVESTON BENEFITS.

The theatrical profession responded superbly last week to the call for help from Galveston. Benefits were given in all parts of the country and vast sums were realized.

On Tuesday afternoon last Weber and Fields gave their gross receipts, amounting to over $1,000, to the fund. At the New York Theatre, on Friday evening, a special performance was given by several prominent stars, which netted a large amount. The receipts of Lewis Morrison's Faust company at the Metropolitan on Thursday evening last were contributed.

The White Rats of America gave a benefit at Tony Pastor's Theatre on Sunday evening. The house was donated by Mr. Pastor, and the bill, made up of headliners, drew a large audience. The receipts were a little over $500.

The Morton Kress company gave one night's receipts while playing in Vicksburg, Miss.

The Braunig Dramatic company donated the receipts of their Thursday matinee at Johnstown, Pa. Braunig and Davis, managers of the company, formerly lived in Galveston.

The Cook Church Stock company played An Actor's Romance last Friday evening at the Watson Opera House, Lynn, Mass., and the receipts were forwarded.

Mary Penfield, who has been abroad since last February, returned on the *St. Paul*, arriving Sunday. On the trip across, Miss Penfield was instrumental in raising a fund of over $400 among the passengers.

Details of many other benefits will be found in the correspondence columns of THE MIRROR. The profession has reason to feel proud of the fine showing it has made, but it has simply kept up its record for open-handed liberality and prompt action.

NEW MEMBERS OF ACTORS' SOCIETY.

The constant growth of the Actors' Society of America speaks well indeed for the government of the organization, and it is a source of gratification to the many players who have the interest of the society at heart that as it becomes larger its usefulness increases in like ratio. The several new departments established for the convenience and profit of the members are in flourishing condition, and in every way the society is more prosperous than it has ever been before. During the past two months the following players have become members of the organization: Georgine Brandon, Augustus Phillips, Frances Ring, Bertha Davidson, Clint G. Ford, Charles H. Wuerz, Olive West, Lillian Kingsbury, Edward Ames, John W. Dean, Ernest J. Mack, Mary Downs, Willard Newall, Francis Byrne, William Bramwell, Frederic Paulding, Charles J. Bell, Madge Bertrand, Marion Elmore, Julia Blanc, J. Charles Hayden, Cora Stuart, James A. Kean, Corinne, Charles A. Hutchison, Edward W. Dresser, Mrs. Frances Hoyt, Lydia Henderson, Zelda Pauldi Sears, Winifred Farquharson, Leslie Bingham, Ida Mulle [illegible] Lockwood, Robert Rogers, Bertha W[illegible] M. Murray, Mattie Choate, Alice [illegible] Frances Rascall, Will H. Gregory, [illegible] Hope, [illegible] Whitefield, and James A. [illegible]

A NEW [illegible] FOR JACOB LITT.

The [illegible] that Seymour Hicks and [illegible] have written for Jacob Litt has been [illegible] from the Wars. Mr. Litt [illegible] it this season, though in what the [illegible] not decided. Prior to its American [illegible] the play is to be done at the Lyceum [illegible] London.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

TWO CLASSES OF THEATREGOERS.

THE theatre season in London is growing more lively, and one of the oldest of the dramatic reviewers of that city takes occasion to return to the subject of various evils in theatre conduct there, some of which also are suffered in this country.

One of these evils is the late-hour system, which drags out a performance until nearly midnight. It is, however, useless to protest either in New York or in London against the late beginning of the play, for it has become usage because managers believe they cannot help themselves. It has been caused by the lateness and the increased length of the metropolitan dinner period, and it cannot be reformed until a very large number of persons who do as they please form the habit of dining earlier or spending less time at table. Not that this class of persons alone support the theatre, or that they, as a class, are the more intelligent of theatre patrons. They do not support the theatre, although they contribute largely to it; but their habits control, if for no other reason, because their habitual late coming would seriously interfere with the play and disturb the large—probably the larger—number of other persons that think at least as much of the theatre as they do of dinner, and who are ready to order the latter and more necessary function so that it shall not interfere with the pleasure they take in the stage.

As is pointed out by the London writer—and his argument is as pertinent here as it is in London—the late hour system embarrasses many persons at both ends of the evening. There are many theatre patrons, in fact, that are more seriously embarrassed by the late closing of the play than they are by its late beginning, although one is the consequence of the other. These are persons that live in parts of the city remote from the playhouse, or in the suburbs, and that must depend upon the public means for transit to reach their homes. They arrive at their destinations wearied and bereft of much of the sense of enjoyment of the play, because in many cases they must be astir again early for business. A night at the theatre for these persons usually does not leave a bright spot in memory, and they are apt to attend the theatre little, whereas in other circumstances they might attend it often.

The persons that have forced the late beginning of the play by late dining think too much of the pleasures of the table to enjoy the drama at the best—for that in it which appeals to the intellect while also it amuses. To these persons as a class much else that is reprehensible in the theatre may be indirectly traced. They are persons of leisure bent on the animal enjoyments in life. It matters not to them at what hour the play ends, for carriages are waiting for them—often to take them to another table. The play to them is but an incident in a series of indulgences. Yet the machinery of the theatre must await their motion, and the larger public must accommodate itself to their habits.

A study of the two classes here treated in the theatre will convince any one interested in the matter that the persons to accommodate whom the hour of the play has been set forward are not legitimately such lovers of the theatre as are those that compose the other class. The late comers no doubt attend the theatre oftener than others do, and they see everything that the stage offers during a season; but they pick out for repeated patronage the plays and the "shows" that have done so much in recent seasons to cast discredit on the theatre, and it is for the many of this class of theatre patrons that such plays and "shows" are put forward by managers. The other class of persons think so much of the theatre that if necessary they would forego a dinner to enjoy a good play. No matter how remote the theatre may be from their residences, they always strive to reach it before the play begins. In spite of the number of the other class of persons and the frequency with which they attend the theatre, the old fashioned class is the better one for the stage, and it is unfortunate that the present system is such that they are discouraged from theatre attendance by it.

A FOOLISH POLICY.

A LONDON writer on stage subjects comments on "the foolish policy of charging as much to see a flimsy, farcical comedy, which has cost nothing to put on, as to witness an important piece, the proper production of which has necessitated an outlay of thousands of pounds—a policy which too often fills with deadheads the stalls that under more reasonable arrangements might easily be filled with paying patrons."

Such a policy sooner or later finds its punishment everywhere—in this country as well as in England. It bankrupts the persons that are responsible for it under ordinary conditions, in spite of the cleverest use of "paper" in an attempt to make the public believe that something really worth less than a dollar is worth a dollar and a half.

This is a policy, however, that is being tried in this country under extraordinary conditions—in the peculiar circumstances that have placed most of the first-class theatres under control of a set of men that cannot fill those theatres with first-class attractions, for very obvious and natural reasons. This system of control last season in several cases played inferior attractions in first-class theatres at first-class prices in the hope that the public would not see the difference. To be sure, there were not first-class attractions to fill the theatres during a season, and "necessity" mastered the situation.

Who suffered in consequence? First, the public, in being imposed upon. But the public rights those matters as to itself by declining to be imposed upon repeatedly. Second, the real owners or local managers of the theatres in which inferior plays were represented at superior prices. But their misfortune was more serious, because their houses, if subjected to such use, ultimately lose public confidence and patronage. Did the persons that have so manipulated theatre interests as to make these impositions on the public "necessary" suffer in consequence of the playing of inferior attractions in first-class houses, in accordance with their bookings? Not directly. They are careful about that. But there is a future.

ALWAYS RESPONSIVE.

No stronger testimony to the generosity and charity of the profession of the theatre than the quickness, liberality and practical unanimity of the response by that profession to the cry for help from Galveston ever has been given.

From cases of individual need to cases of public calamity, members of the profession always have been quick to relieve or to assist in relieving, and it often has happened that they have anticipated calls for help or been the very first to respond to such calls.

THE MIRROR has no memory of a case that deserved assistance to which actors have turned a deaf ear when requested to give their services. And the generosity and the charity of the actor have come to be so reckoned upon that sometimes these characteristics are abused, yet still they may be depended upon in any public emergency or in any private case that calls for their exercise.

The public, however, does not always requite the actor for his unselfishness in this respect. And perhaps it is but natural that the public is selfish, whereas the actor usually is generous beyond what should be expected of him as but an individual in a single factor in the social system.

If the public were to reciprocate the actor's generosity, the great charity of the actor's profession, the Actors' Fund of America, would be much better enabled than it is enabled to perform its duties to those of the profession that need its aid—actors in many cases whose generosity to the public and to persons whom their assistance has saved from becoming public burdens has been a factor in bringing about their own later need. And if the public had been more grateful the Actors' Home, which happily is now assured, would have been erected largely by public subscription instead of largely by professional subscription.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

J. R. M., Newark, N. J.: The song, "Nothing New," occurs in The Rounders.

A. T. BELL, San Francisco: See the answer to Paul Owen in this column.

M. W., Greenport, N. Y.: Adelaide G. Early Russell, we believe, is still in Paris.

O. K. T., JR., Brownsville, Pa.: Josephine Hall closed last season in Mam'selle 'Awkins at Atlantic City, N. J.

F. S., Chicago: James R. Smith left the New York Hospital long since, and may be addressed in care of THE MIRROR.

OLD SUBSCRIBER, Brooklyn, and Miss M., Baltimore: The players mentioned may be addressed in care of THE MIRROR.

E. M. S., Rochester, N. Y.: Write to the manager of the Wilbur Opera company, as per route in THE MIRROR.

E. H. L., Minneapolis, Minn.: Norman Hapgood is the dramatic critic of the *Commercial Advertiser*.

E. S. P., Providence, R. I.: Sylvia Lynden, now appearing in Woman and Wine, played Sapho last season. She did not originate the role in which she now appears.

DEP., Newport, R. I.: The late J. K. Emmet played Fritz in Ireland at McKee Rankin's Theatre (now the Third Avenue), in this city, on Oct. 15, 1883.

K. P., Newark, N. J.: 1. Kate Dulglish was with Madame Helena Modjeska last season. 2. Charles Bullock played Nathan Newkirk in The Dairy Farm.

H. M., New York city: A Round of Pleasure was produced at the Knickerbocker Theatre, May 24, 1897. Gus Rogers appeared as Dromio Boomps, and Max Rogers as Dromio Schrumm. (2) The Knickerbocker was formerly called Abbey's Theatre.

C. R. P., Pottstown, Pa.: Edmund Lawrence is playing the Second Gravedigger in E. H. Sothern's production of Hamlet at the Garden Theatre, New York. (2) Clara Palmer is singing the part of Djelma in The Monks of Malabar with Francis Wilson at the Knickerbocker Theatre.

E. P., Atlantic City: There is a constant demand in the operatic branch of the profession for chorus singers of good voice and pleasing appearance. Singers with stage training are, of course, most desired by managers, but it is by no means impossible for a singer without such experience to obtain a position. The salaries paid to choristers range from ten to twenty-five dollars a week. It is necessary to apply in person to the managers, who, if in need of choristers, will give the applicant a hearing. The names of various opera companies are to be found in the advertising columns of THE MIRROR each week.

E. M. C., Boston, Mass.: 1. Old Lavender was first produced at Harrigan's Park Theatre, New York city, on Sept. 1, 1885, with this cast: Old Lavender, Edward Harrigan; Dick, Dan Collyer; Smoke, John Wild; Paul Cassin, H. A. Weaver, Jr.; Phillip Coggswell, E. A. Eberle; Silas Long metre, Arthur C. Morehand; Martin Reilly, Mike Bradley. Mother Crawford, Mrs. Annie Yeamans; Sally Stacy, Amy Lee, Harry Fisher, Dick Quilter, John and Joseph Sparks, George and William Merritt, Peter Goodrich, James Fox, Robert Hooley, Charles Coffee, Thomas Ray, Joseph Davis, James McCullough, J. A. Dewey, George L. Stout, Anne and Kate Langdon, Ada Farwell, Emily Yeamans, Della Stillwell, Annie Hall, and Julia Leonard played lesser roles. 2. The Benefit of the Doubt was first acted at the Lyceum Theatre, New York city, on Jan. 6, 1896, with this cast: John Allingham, Herbert Kelcey; Denzil Shafto, Walter S. Hale; Peter Elphick, Ferdinand Gottschalk; Alexander Frazer, Stephen Grattan; Rev. Anthony Cloys, Wilfred Buckland; Mrs. Emptage, Mrs. Charles Walcot; Sir Fletcher Portwood, W. J. Le Moyne; Mrs. Cloys, Mrs. Thomas Whiffen; Claude Emptage, Fritz Williams; Theophile Frazer, Isabel Irving; Justina Emptage, Elizabeth Tyree; Olive Allingham, Elita Proctor Otis; Mrs. Quinton Twelves, Gertrude Rivers; Qualfe, Ernest Tarleton; Horton, Edward Wilks.

PAUL OWEN, Brooklyn: "Will you kindly inform me: 1. Who would have the dramatic rights to a novel written by an English author and copyrighted by Scribner's Sons, the author or the publisher? 2. If a dramatist should take the plot from this novel and some of the dialogue, interpolate new characters, original dialogue, new scenes and an original fourth act, would he have an original play? 3. How should a person communicate with this author? 4. According to American law the right to dramatize a novel is conferred upon the author. Does this mean all authors or simply American authors?" 1. That would depend upon the agreement and contract between the author and the publisher. A publisher may secure from an author the right simply to publish the author's book, in which case the dramatic rights to the story remain with the author if he has complied with the copyright law, or a publisher may secure all the rights from an author. You can find out the particular case as it stands by addressing the publishers you name. 2. No. A dramatist cannot have an "original" play if he puts anything in that play from another's work, the result of another's brain. 3. Through his publishers. 4. Any author—American or foreign—can copyright his work in this country by complying with the copyright law of the United States.

FAME.

A radiant maiden, robed in virgin white,
Smiled on an eager, jostling crowd below,
Where each one strove with all his puny might
To kiss her hand e'er crept the afterglow.

A critic, taller, bolder than the rest,
Did tiptoe, vainly, for he could not reach—
A worldling author, one who bore a crest,
Was also taught that one must learn to teach.

A playwright, stooped, with temples flecked with gray,
Then sadly turned, his lamp had years to burn—
An actor, and the eager crowd gave way,
To find that he still had his part to learn.

A singer, proud, for often had flown tears—
Show paced in grief the paths the others trod;
A poet, who had wooed the muse long years,
Had yet his lute to tune, his way to plod.

"Ye never stoop, no friendly hand outreach:
What is this art, canst teach it to a sage?"
The maiden smiled at such impatient speech:
Art—art is heart—didst think it but a page?"

QUINCY A. COLBY.

THEODORE ROBERTS.

On the first page of THE MIRROR this week appears a series of pictures of Theodore Roberts in the role of Henry Canby in Augustus Thomas' play, Arizona, now at the Herald Square Theatre. In the unusually good interpretation that Arizona receives, Mr. Roberts' work is without question the most striking. Canby is the typical Western ranchman, bluff, big-hearted, virile, outspoken, and unhampered by social conventionalities. Surely as Mr. Thomas has drawn the character, its every possibility is encompassed by Mr. Roberts' art. Of a long list of capital performances, Canby is Mr. Roberts best. The picture that he gives is perfect in every detail. Make-up, dialect and bearing are reproduced with a fidelity that only the careful study of an intelligent mind could accomplish. Mr. Roberts' acting is so finished and easy that one forgets that it is acting, and sees only the vigorous plainsman. There is not a suspicion of staginess to mar as admirable a piece of character acting as the American stage has seen. That the excellence of Mr. Roberts' performance is generally recognized is proven by the applause with which he is rewarded nightly and by the notices he has received from the critics, who, without exception, have bestowed upon him uncommonly high praise, without a word of adverse comment. It is no exaggeration to say that Mr. Roberts has achieved an individual success of extraordinary magnitude that will live long in stage annals.

COMMENTS BY CONTEMPORARIES.

Favorite "Mirror" Writers.

New York Home Journal.

Rose Eytinge is writing a series of interesting reminiscences of the stage in THE NEW YORK DRAMATIC MIRROR. I had no idea that she could remember so far back. She unhesitatingly acknowledges to having met the Prince of Wales during his visit to this country, at a ball given in his honor, at the Academy of Music. She does not say, as most women would, that she danced with the Prince, but she "did eat sandwiches and drink with him." The Prince was then in his teens. Speaking of current high salaries of actors, she writes: "The highest salary ever received by Mrs. John Hoey, who was for several seasons the leading woman of Wallack's Theatre, was $600 a week. Madeleine Henriques, who followed Mrs. Hoey in that position, got a 'rise' to seventy-five. I made a still higher jump. My salary reached three figures, and I was the first leading woman in this country and, I think, on the English-speaking stage, who had ever commanded a three-figure salary."

THE MIRROR, years ago, had a very clever, bright and entertaining contributor, Mrs. Mary Fiske, whose *nom de plume* was "The Giddy Gusher." That bright woman died. THE MIRROR now has "The Usher" and "The Matinee Girl." The former gives dramatic news, the latter relates gossip of the people of the stage. She is a sort of freelance, and has a peculiar style of her own, which is very interesting. "The Matinee Girl" always has the first place in THE MIRROR, and she is entitled to it. It is an open secret that "The Matinee Girl's" real name is Mrs. Kate Masterson. She contributes to several metropolitan dailies and to many other publications. She has for many years been associated with THE MIRROR, upon which she began her journalistic career.

A Delightful Series.

Minneapolis Tribune.

"Recollections of Rose Eytinge," now appearing in THE DRAMATIC MIRROR, form a delightful series of papers. Rose Eytinge became a leading woman remarkably early, and she has always been a favorite. Her reminiscences have both piquancy and value.

A Philanthropic Work.

Indianapolis Journal.

THE NEW YORK DRAMATIC MIRROR is engaged in the philanthropic work of endeavoring to persuade press agents to abandon their labored attempts at "line writing" in the manuscript they prepare for the use of newspapers throughout the country. It urges that what the public wants is a plain, rational statement of the real attractions belonging to each organization making a bid for its patronage.

The Class to Know.

Mail and Express.

An editorial was recently printed in THE DRAMATIC MIRROR under the head, "The Great Unacted." It dealt straight from the shoulder with the great quantity of unheard-of plays which have never been produced, and never will be. To any one who frequents the theatres, and offices of theatrical managers, this article should appeal, but it is to be hoped that one class above all others noticed it. That is the class of incompetent, illiterate and ill-advised people who waste their lives in striving to turn out plays, with only the result of making themselves pitifully ridiculous. Of course, we would never have had plays if some one had not taken pen, paper and ink and waded in to write one, but those who have seen the hungry playwrights outside the managerial door will know the class without further description.

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THE NIGHT BEFORE NEW YEAR. By Daniel Sutherland.

THE SUICIDE LEAGUE. By Calvin Kavanagh.

THE USHER.

The Sire Brothers appear to be making a sincere fight against ticket speculators at the New York. They express the determination to prevent seats for that theatre from being trafficked in on the sidewalk and they purpose to employ drastic measures to accomplish that end.

They intend to go further than this. They are having a bill prepared to present to the next Legislature which will, if it be enacted, put an end to the speculating business. Let it be hoped that their plan for a legal remedy will be carried to a successful conclusion and that their efforts will meet with public support.

In a morning newspaper this significant information appears: "Mr. Sire says he is doing this without the help of other Broadway managers, to whom he has appealed in vain to join him in his crusade, some saying that they prefer to fight the speculators in their own way and independently, and others holding that ticket speculating is no longer an important issue in the theatrical business."

This aversion to joining hands with the Sires is not truthfully explained by the "other Broadway managers." Their opposition to the speculators is never genuine, but is only a way they have of playing to the gallery when the subject of this imposition from time to time becomes a matter of general newspaper censure and public indignation.

Those "other Broadway managers" who assert that ticket speculating is no longer an issue in the theatrical business are thinking probably of the fact that it is now conducted in such a manner that the managerial share of the profits is satisfactory. It is still an issue, however, with the playgoing public.

●

Many persons will hope that the proposed bill of the Sires will include a prohibition of the sale of seats anywhere and everywhere in the city at advanced prices.

The hotel dealers now get the best seats before the box-office sales begin, and the tax they put on the public is worse, in certain respects, than that of the street speculators.

Managers in this city receive a regular percentage on the sales at the hotels. As a matter of fact, if they were honest with their patrons, these managers would establish for their convenience sales bureaus in different parts of the town—annexes to the box-office—where good seats could be bought at the regular prices.

They will never make such a move, however, while they can "whack up" with the hotel dealers at the expense of the public. In any law intended to protect the people from the speculating imposition there should be a prohibition of this especially obnoxious practice that has flourished far too long in New York.

●

Margaret Anglin owned the American rights of Paul Kester's Sweet Nell of Old Drury. She expected to play the name-part under Charles Frohman's management. But the theatrical fates willed it otherwise. Miss Anglin was obliged to dispose of the play for a modest consideration in order that Ada Rehan—who is sadly in need of a new piece—could have it.

●

The Boston *Journal* rises to remark, apropos of William J. Bryan's declaration that "The actors suffer from the Theatrical Trust":

> The actors have small ground for complaint. Their hours are short, their engagements long, their wages secure, their hours of plenty filled to the brim.

Which goes to show that the Boston *Journal* is not on terms of familiar acquaintance with the actors or with their condition.

The general average of salaries is considerably lower to-day than it was five years ago. This is not a matter of opinion; it is susceptible of easy proof.

Actors' engagements are shorter than they were at that period, as the steady shortening of the regular theatrical season demonstrates.

Where five years ago they were to a great extent free agents, with a voice in their own business arrangements and the dignity that goes hand in hand with voluntary choice of service, the rank and file have become, for the most part, the helpless servitors of vulgar, illiterate, grasping masters.

If the Boston *Journal* desires to verify the state of affairs the process will not be difficult.

●

It is impossible to say whether The Rose of Persia would have succeeded in New York had a company of real worth been brought over to sing and act it or had it been intrusted to American artists. But the facts are that the imported company fell below the standard and that the piece is such a failure that it is to be withdrawn forthwith.

●

Ellen Terry's son, Gordon Craig, has gone into the artistic publishing business. His plan is somewhat similar to that of the Roycrofters, of Aurora. Limited editions of works of special interest to collectors will be issued, with æsthetic typography, designs, illustrations, and bindings. Much of the designing and engraving Mr. Craig will do himself.

Among early publications from "The Sign of the Rose"—the designation adopted by Mr. Craig—will be a work on book-plates, "Dido and Æneas," "Love's Disguises," by Oliver Madox-Heuffer, and "Gordon Craig's Book of Penny Toys."

Miss Terry is happy in possessing a family of gifted children, and Mr. Craig is likely to bring it distinction in a direction removed from the theatre.

●

The *Herald* cable regarding the London production of Self and Lady, a Decourcelles farce, said that it "met with a fair success, but the critics do not speak unanimously in its favor." The London *Mail* stated that it lacked originality, and its suggestiveness was clumsily veiled. The London *Telegraph* called it "very old fashioned," and neither interesting nor amusing.

The *Herald*, evidently astonished that a cabler should pronounce any Frohman production other than a howling success, editorially sought to soften the blow. "We must take the verdict of the professional first-nighters with a grain of salt," it explained. "They do not compose the real jury. Let us wait a while and see what the public say."

But the *Herald* never waits for what the public says to indorse the accounts of success habitually sent here by its London correspondent.

It makes all the difference in the world whose ox is gored, you know.

●

It seems to have escaped the attention of those connected with the theatrical business that a law went into effect on September 1 which forbids any person in the State of New York "to carry on, or conduct, or transact business under any assumed name, or under any designation, name or style, corporate or otherwise, other than the real name or names of the individual or individuals conducting or transacting such business," unless such person or persons shall file in the office of the county or counties in which such business is transacted "the true or real name of the person or persons conducting or transacting the same," together with the post office address.

Failure to comply with the provisions of this act renders the culprit liable to criminal prosecution for misdemeanor. Thirty days were given to comply with the requirements after the law went into effect.

This law, it seems, should receive the attention of professionals who have adopted stage names and managers who have adopted other names than their own as a theatrical trademark. Absence of wrong intent might absolve violators of severe treatment, but all violators would be liable to arrest and prosecution.

ROW ABOUT THE BELLE OF BOHEMIA.

George W. Lederer sued A. H. Chamberlyn last Friday for $20,000 alleged to be due in royalties on Casino plays produced in Boston by Mr. Chamberlyn. Then on Saturday, when Mr. Lederer put on The Belle of Bohemia in New Haven, Mr. Chamberlyn loomed up and attached scenery, costumes and receipts to cover a claim for damages on account of money alleged to have been loaned to Mr. Lederer, in the amount of $9,000. Other writs of attachment from the Penn Printing Company and Ludwig Englander, aggregating $14,500, were also served, and a constable set no less than four men to watch the theatre that no guilty man escape. The two writs, at length, were declared to be merely "friendly" demonstrations, and Herman Oppenheimer, Lederer's business manager, replevined the goods attached by Chamberlyn under allegation that they belonged to him. Oppenheimer then furnished $10,000 bail, given by William Neely, of New Haven, and the production came to town for its showing at the Casino last night.

OPENING OF THE SAVOY.

The Savoy Theatre, formerly known as the Schley, will be opened as a first-class place of amusement Oct. 2. Alfred E. Aarons will bring forward his star, Josephine Hall, in an adaptation from the French by George V. Hobart, entitled The Military Maid. The piece will receive its first presentation at Worcester, Mass., on Thursday. The house will be under the joint management of Alfred E. Aarons and David Henderson. Among the principals in the cast will be Josephine Hall, Phebe Coyne, Sallie Berg, Elaine Selover, L. Patsy Harris, Lucille Verna, Caroline Starbuck, Mrs. Matt B. Snyder, Henry Bergman, David Torrence, Frank Doane, Charles H. Riegel, Bertram Yost, and Taylor Granville.

TITLE FOR LULU GLASER'S OPERA.

Sweet Anne Page has been selected as the title for the new comic opera in which Lulu Glaser will make her debut as a star this season under the management of Frank Martineau. The book is by Edgar Smith and Louis De Lange, and the music by W. H. Neidlinger. The inspiration of the opera has been drawn from The Merry Wives of Windsor, as the title would seem to indicate. The action occurs in England in 1688 and deals with the landing of William of Orange and the events of that period. The opera takes its title from the fact that its leading character enacts the part of Sweet Anne Page, in a troupe of strolling players.

HARRY CORSON CLARKE'S NEW PLAY.

Harry Corson Clarke opened his fourth season as a star at Wood's Opera House, Sedalia, Mo., Sept. 21, presenting, for the first time, What Did Tomkins Do, a new farce by Randolph Hartley and George Taggart. A large audience applauded the performance with enthusiasm and pronounced it an unqualified success. Mr. Clarke achieved an emphatic hit as Colonel Tomkins. The play is considered the best vehicle for his abilities that the star has had. It is screamingly funny and cleverly written. The supporting company is a competent one, and the women are gowned exquisitely.

WILLIAM COLLIER IN ON THE QUIET.

William Collier, under the management of W. G. Smythe, opened his season at New London, Conn., Sept. 21, with the initial performance of On the Quiet, a comedy in three acts by Augustus Thomas. The cast:

Robert Ridgway	William Collier
Judge Ridgway	John G. Saville
Phœbe Ridgway	Helena Collier
Horace Colt	Brigham Royce
Agnes Colt	Louise Allen Collier
Ethel, Duchess of Carbondale	Katherine Mulkins
Duke of Carbondale	Cranley Douglas
Dr. Wolcott	Walter Craven
Hyde Ogden	George W. Parsons
McGeachey	Thomas Doyle
Hiis	George B. Robinson
Gibson	Thomas Garrick
Peterson	Eugene Jolliffe
Satsuma	Sachiko Oishi
Luelle	Laura Palmer
Walter	E. F. Krauser
Pearl	May Fletcher
Lottie	Minette Thullen

New London pronounced the play a decided success. All the parts were in capable hands. There was nothing quiet about the audience, as it was in a continuous state of merriment. The central figure of the story is Robert Ridgway, a young man about town, in love with Agnes Colt, an heiress, whose family wishes her to marry a title, and are also prejudiced against Ridgway because of his reputation as a rounder. They agree, however, to permit the match if Ridgway will reform and return to complete his course at Yale, from which college he has been expelled. The lovers anticipate the family's consent by marrying "on the quiet."

Mr. Collier, as Ridgway, gave a capital, breezy performance, and again proved himself an accomplished comedian. The lines and situations of the comedy are extremely amusing. The settings are elaborate, the first act showing a conservatory, the second Ridgway's rooms at Yale and the third a yacht.

MAY IRWIN'S NEW FARCE.

May Irwin scored another success at New Haven, Conn., Sept. 21, when she opened her tour in Glen MacDonough's new, three-act farce, The Belle of Bridgeport. The cast was:

John Smith	George A. Beane
Ariel Smith	May Irwin
Mrs. John Smith	Jane Burby
Jessica	Mabel Florence
Alonzo Topping	E. E. Graham
Malcolm Crane	Bert Thayer
Agnes Crane	Alice Kelar
Dr. Luke Craven	Roland Carter
Bokhara Skibbolitzki	Raymond Hitchcock
Ferdinand	Jacques Krueger
Phil Spice	Charles Church
Miss Roberts	Edith Blair
Ethelbert Box	Frank H. White
Parepa Box	Gussie Jones
Mamie Cassidy	Lillie Collins
Mary Doyle	Alice Howard
Miss Flanders	Agnes Findlay
Miss Green	Theo Carew
Miss Black	Sadie Peters
Miss White	Anne Woodward
Mrs. Marion Colby	Helen Ralnsley
Miss Popkins	Queenie Vassar

Ariel Smith, Miss Irwin's character, is the daughter of the proprietor of a New York department store. The plot tells how she saves Malcolm Crane, her father's secretary, with whom she is in love, from arrest on a false charge of theft. Despite this hint of melodrama, the farce is as merry as any Miss Irwin has had, and contains, amidst other fun, a capital burlesque on the epigrammatic drama. Miss Irwin has a repertoire of new and catchy songs, and acts in her own delightful way. The company is in all respects adequate, and has the usual bevy of pretty girls.

NOTES FROM MOUNT CLEMENS.

The season at this popular resort is now about closed. With one or two exceptions the theatrical people have all joined their companies for the season. It has been the most prosperous season the town has ever had. Joe Flynn was the first arrival of the year.

Mrs. Henry V. Donnelly, wife of the manager of the Murray Hill Theatre, who has been a sufferer from rheumatism since June last, is rapidly recovering and expects to leave for home about Oct. 1.

Mrs. Hugo Schlam left for New York Tuesday last after a stay of three weeks at the Springs.

Several theatre parties from here saw Ward and Vokes at Detroit last week, both the stars having many personal friends at Mt. Clemens.

There are letters here for Henry Lee and George Youmans.

W. E. HORTON.

NOTES OF NEW THEATRES.

Sosman and Landis, the Chicago scene painters, state that not since 1892 has there been such a demand for scenery and stage equipment as at present. Among the theatres that this firm has contracted to equip are the New Empire Theatre, Toledo, O.; New City Opera House, Columbia, S. C.; New Auditorium, Florence, S. C.; City Opera House, Greensboro, N. C.; Elks' Opera House, Baton Rouge, La.; Hardin's Opera House, Texarkana, Tex.; Williams' Opera House, Chanute, Kan.; Grand Opera House, Seattle, Wash.; City Opera House, Frankfort, Ky.; Harrington Opera House, Kirksville, Mo.; Morton Opera House, Madisonville, Ky.; New Opera House, Uniontown, Ky.; New Opera House, Morrison, Ill.; Pittinger Opera House, Centralia, Ill.; New Auditorium, Marshall, Ill.; New Palace Theatre, Chihuahua, Mex.

A movement has been inaugurated by the labor organizations of Utica, N. Y., to construct a theatre there. At a recent meeting of the Trades Assembly $500 were subscribed for stock at $5 a share. Committees are out soliciting subscriptions, with the idea of securing a sufficient sum to purchase a site for the proposed building.

The new Richmond Theatre, North Adams, Mass., one of the most elaborate playhouses in the section, was opened Sept. 17 with Viola Allen. The theatre was designed by Architect Bridges and is a model structure. It is 113 feet long, 60 feet wide, and with a wing 15 x 35 feet for stage purposes. The stage is 40 x 75 feet, the height to rigging loft being 60 feet. The seating capacity is over 1,200. There are a balcony, a gallery and six boxes add in taking care of this capacity. The dressing-rooms are beneath the stage, with accommodations for seventy people. The theatre is reached through a lobby from Main Street, while the gallery entrance is from State Street. The foyer is elaborate in decoration and the design in the house is a striking one. The prevailing color scheme is red and gold, shading up to a salmon. There are fully equipped heating and ventilating plants, and the house is lighted by electricity, about 500 lamps being used. An automatic fire alarm has also been installed. There are ten exits and the house can be cleared in less than a minute. George I. Sanderson is to manage the house, and he has already booked a number of strong attractions.

Stock sheets are open for shares in a theatre to be built at Simcoe, Ont., this season.

The town of Poultney, Vt., has a new theatre that will seat eleven hundred persons. The stage is 25 x 50 feet. George Lynch, who has a Summer place near the village, has undertaken to see to it that the playhouse is properly equipped with scenery.

New Brunswick, N. J., is at last to have a theatre. Since the total destruction by fire of the old opera House building on Dec. 20, 1896, New Brunswick, though a city of over 20,000 inhabitants, has been without a suitable place for theatrical entertainments. A company playing New Brunswick has not only that city to draw from, but through the extensive trolley system such towns as Somerville, Round Brook, Metuchen, and South River, some of which have a theatre are easily reached. The new playhouse will be known as Shortridge's Theatre, and will be opened about Nov. 1 with Richard Shortridge proprietor, and R. W. Suydam, formerly treasurer of the Opera House, manager. The house will have a proscenium opening of 32 x 16 feet, wall to wall, 50 feet; footlights to rear wall, 72 feet, and stage to fly gallery, 17 feet; also eight good dressing rooms and eight boxes. The scenery is by O. L. Storing, of Somerville, Mass.; the draperies are by H. Johnson, and the electrical effects by F. Britton.

The Knights of Pythias, of Marshall, Ill., have erected a handsome theatre there at a cost of $15,000. The auditorium is on the ground floor, has improved opera chairs seating 650, and is lighted by electricity. The stage is 20 x 32 feet, the proscenium opening 20 feet. The scenery is by Sosman and Landis. The opening of the house will occur Oct. 11 with The Minister Extraordinary.

Plans are now being drawn for the new Turner Opera House, at Wilson, Kan. The seating capacity will be 600, drawing from a population of 2,000. J. Sumet will have the management. The Levitt Opera House, at Wilson, has been remodeled into a store building.

A theatre is being built at Litchfield, Minn., at a cost of $15,000.

PERSONAL.

MARBURG.—Guido Marburg, who is well remembered here both as dramatist and as actor, has been for some time in Mexico and has furnished interesting letters to THE MIRROR concerning theatrical matters in that rapidly growing country, which boasts some of the largest theatres of the Western Hemisphere.

MAY.—Edna May will sail from England within a week, homeward bound.

NAVARRO.—Mary Anderson de Navarro sang on Sept. 15 at a concert in the town hall, Evesham, England, in aid of the little church that she attends at Broadway, Worcestershire.

SOUSA.—John Philip Sousa and his band made their American reappearance, after their European triumphs, at the Metropolitan Opera House on Sunday. There was a large audience and a cordial greeting.

HOYT.—Charles H. Hoyt, now said to be again in perfect health, is at work upon a new play, to be called A Bunch of Blue Ribbons.

MANSFIELD.—Richard Mansfield has deferred until Oct. 3 the opening of his Garden Theatre revival of King Henry V, originally announced for Oct. 1. It is understood, however, that still further postponement may be necessary, as hardly a rehearsal occurs, it is said, without the dismissal of one or more players by Mr. Mansfield.

CONRIED.—Heinrich Conried, director of the Irving Place Theatre, will deliver a series of lectures upon the German poets and dramatists, on the Wednesday afternoons during the season. At the lecture preceding the production of each new play in his theatre he will give an explanatory talk about it. The lectures will be free to the patrons of the playhouse.

YORKE.—Oswald Yorke is rehearsing with Maude Adams in L'Aiglon, having come from England under a three years' contract.

BARRY.—The September number of *The Smart Set* contains a capital story by John D. Barry, entitled "The Leading Woman." The tale is all about theatres and theatre folk, and several of the characters are evidently drawn from life.

HOFFMAN.—Maud Hoffman will again be seen as leading woman with E. S. Willard this season.

WILLARD.—E. S. Willard has secured the American rights to E. J. Goodwin and Louis N. Parker's play, Love in Idleness, and will present it here this season.

AMBER.—Mabel Amber has been engaged as leading woman with Joseph Haworth.

SOTHERN.—E. H. Sothern was slightly injured by a sword cut in the duel scene of Hamlet at the Garden Theatre last Thursday. He missed no performances, however.

REHAN.—Ada Rehan is going to appear this season in Paul Kester's Nell Gwynne play, Sweet Nell of Old Drury, produced in London by Julia Neilson.

EDOUIN.—Willie Edouin has signed to appear at the Casino here in Florodora this season.

MARLOWE.—Julia Marlowe has secured dramatic rights to Ronald Macdonald's novel, The Sword of the King," which she may produce here this season after trying When Knighthood was in Flower and Everson's Way.

SCHUMANN-HEINK.—Ernestine Schumann-Heink, the prima donna, arrived in New York last Friday on the *Kaiser Friedrich*, from Europe. She will fill several concert engagements during the Autumn and will join the Maurice Grau Opera Company at the beginning of its tour in the West.

FORD.—Paul Leicester Ford, author of "Janice Meredith," and Grace Kidder were married in Brooklyn on Sept. 18.

ARTHUR.—Julia Arthur has announced that she may return to the stage after all this year to appear as Hamlet.

[illegible].—Mr. and Mrs. Henry Clay [illegible] have been resting at Warren, N. H., to which retreat they made a rather long jump from Oberammergau.

AMUSEMENTS.

Manhattan Borough.

[illegible] Ave. nr. 125th St., THE CITY SPORTS.
HARLEM OPERA HOUSE (125th St. and 7th Ave.), Theatre of Stock Co. in THE LION'S WHELPS.
HURTIG AND SEAMON'S (Third Ave. and 125th St.), VAUDEVILLE.
KNICKERBOCKER (125th St. nr. Lexington Ave.), VAUDEVILLE—2:30 to 10:45 p. m.
ST. NICHOLAS RINK (Columbus Ave. and 66th St.), [illegible]—Opening Week—12th Week.
CIRCLE MUSIC HALL (Broadway and 60th St.), Closed.
PROCTOR'S 125TH STREET THEATRE (125th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—2:30 to 10:45 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
NEW YORK (Broadway and 45th St.), A MILLION DOLLARS—Opening Thurs., Sept. 27.
CRITERION (Broadway and 44th St.), JAMES K. HACKETT IN THE PRIDE OF JENNICO—Revival—4th Week—11:30 to 8 Times.
BERKELEY LYCEUM (44th St. West of 5th Ave.), Closed.
VICTORIA (Seventh Ave. and 42d St.), ROGERS BROTHERS IN CENTRAL PARK—3d Week—8 to 14 Times.
EDEN MUSÉE (23 West 23d St., adjoining The Victoria), JAMES A. HERNE IN SAG HARBOR—Opening Wed., Sept. 26.
AMERICAN (Eighth Ave., 42d and 43d Sts.), THE CHARITY BALL.
MURRAY HILL (Lexington Ave. and 41st St.), THE MOTH AND THE FLAME.
BROADWAY (Broadway and 41st St.), BEN HUR—Revival—4th Week—26 plus 25 to 32 Times.
MENDELSSOHN HALL (108 West 40th St.), Closed.
EMPIRE (Broadway and 40th St.), JOHN DREW IN RICHARD CARVEL—3d Week—7 to 21 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), 26 SOUSA CONCERT—Sun. Eve., Sept. 30.
CASINO (Broadway and 39th St.), THE BELLE OF BOHEMIA—1 to 7 Times.
KNICKERBOCKER (Broadway and 38th St.), FRANCIS WILSON IN THE MONKS OF MALABAR—3d Week—12 to 18 Times.
HERALD SQUARE (Broadway and 35th St.), ARIZONA—3d Week—16 to 23 Times.
GARRICK (35th St. East of Sixth Ave.), LOUIS MANN AND CLARA LIPMAN IN ALL ON ACCOUNT OF ELIZA—4th Week—25 to 32 Times.
KOSTER & BIAL'S (34-36 West 34th St.)—VAUDEVILLE.
SAVOY (112 West 34th St.), Closed Sat., April 28.
MANHATTAN (1285-1287 Broadway), CALEB WEST—2d Week—9 to 16 Times.
THIRD AVENUE (Third Ave. and 31st St.), THE SPAN OF LIFE.
BIJOU (229 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), OTIS SKINNER IN PRINCE OTTO—4th Week—25 to 32 Times.
DALY'S (Broadway and 30th St.), THE ROSE OF PERSIA—4th Week—19 to 25 Times.
WEBER & FIELDS' (Broadway and 29th St.), FIDDLER-DIDDLER WITH QUO VAS DIS—4th Week—21 to 28 Times.
COMIQUE (Broadway and 29th St.), Closed Sat., April 28.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), CONTINUOUS VAUDEVILLE—12:30 to 10:45 P. M.
GARDEN (Madison Ave. and 27th St.), E. H. SOTHERN AND VIRGINIA HARNED IN HAMLET—2d Week—8 to 14 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
MINER'S (312-314 Eighth Ave.), THE INDIAN MAIDENS.
MADISON SQUARE (24th St. nr. Broadway), BRAND LITTLE CHRISTINA AND THE HUSBANDS OF LEONTINE—3d Week—16 to 22 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), ANNIE RUSSELL IN A ROYAL FAMILY—4th Week—29 to 35 Times.
EDEN MUSÉE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 to 10:45 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), THE DAIRY FARM.
IRVING PLACE (Southwest cor. 15th St.), GERMAN TRAGEDY, COMEDY, DRAMA AND OPERA—Opening Sat., Sept. 29.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), DANIEL SULLY IN THE PARISH PRIEST—5th Week—30 to 37 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:30 P. M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), ANDREW MACK IN THE REBEL—6th Week—17 to 49 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (128-132 East 14th St.), THE DAINTY DUCHESS.
STAR (Broadway and 13th St.), TERRY MCGOVERN IN THE BOWERY AFTER DARK.
GERMANIA (145 East 8th St.), ADOLF PHILIPPI IN THE SECRETS OF NEW YORK—2d Week.
LONDON (235-237 Bowery), QUEEN OF THE ORIENT.
PEOPLE'S (199-205 Bowery), THE HEBREW DRAMA.
MINER'S (165-169 Bowery), CLARK BROTHERS' ROYAL BURLESQUERS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (128 to 136 Montague St.), Closed Sat., June 2.
PARK (359 Fulton St.), Closed.
HYDE & BEHMAN'S (349-352 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), A HOLE IN THE GROUND.
PAYTON (Lee Ave., opposite Taylor St.), THE PRIVATE SECRETARY.
UNIQUE (193-195 Grand St.), THE RAMBLERS.
AL. REEVES' MUSIC HALL (Fulton St. opp. Grand Ave.), THE BUTTERFLY BURLESQUERS.
AMPHION (347-349 Bedford Ave.), Closed Sat., April 28.
STAR (489-495 Jay St., nr. Fulton St.), THE BOHEMIAN BURLESQUERS.
EMPIRE (101-107 South 6th St.), THE IMPERIAL BURLESQUERS.
COLUMBIA (Washington, Tillary and Adams Sts.), WOMAN AND WINE.
GAIETY (Broadway and Middleton St.), GEORGE W. MONROE IN MRS. B. O'SHAUGHNESSY.
LYCEUM (Montrose Ave and Leonard St.), THE PHOENIX.
BIJOU (Smith and Livingston Sts.), THE ANGEL OF THE ALLEY.
MONTAUK (585-587 Fulton St.), NAUGHTY ANTHONY WITH MADAME BUTTERFLY.
PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Garden—Hamlet.

The first performance of the E. H. Sothern and Virginia Harned company in Hamlet at the Garden Theatre last Monday evening marked a most important step in the artistic progress of one of the foremost of the younger American actors, and was an occasion of no little moment in the history of the New York stage. An ambitious revival of any one of the plays of Shakespeare has come to be so rare a thing in this city that the preparations for and the production of the play were watched with keen interest by admirers of the legitimate drama. And even had the chief players been of less prominence than they are, it is probable that an audience of worthy size and quality would have gathered to witness the opening performance. As it was, with popular players in the cast, and with stage equipment that furnished food for much enthusiastic heralding, the audience attracted was very large and included representatives of all of the divisions of the better class of playgoers.

By every one truly interested in the stage Mr. Sothern's action in essaying a Shakespearean role must be admired. He had won honor and fame in the lesser provinces of his art sufficient to tempt almost any actor to pitch his tents permanently therein. But a laudable ambition drove Mr. Sothern from his plentiful harvest fields toward the perilous uplands of the classic drama, and it makes no matter if he won or lost, he is to be commended for his endeavor. Beyond question he engaged in the enterprise sincerely and with the highest motives, and doubtless he encountered many barriers in his path before the curtain rose last Monday night. His stage director, Fred Williams, died while the play was in rehearsal, and the last work of that masterly man was completed by other hands. Less than a fortnight before the date set for the opening performance Owen Fawcett, who was cast for the part of Polonius, met with an accident that prevented his appearance, and Edwin Varrey was put in his place, upon short notice. For all that the production was made at the appointed time.

Of Mr. Sothern's Hamlet the first word to be said is that it is human. Because of this quality—a quality lacking in the impersonations of several actors technically his superiors—Mr. Sothern's performance appealed strongly to the auditors of all manners of mind. And it is no mean achievement to play Hamlet humanly, since the character, because of its perfectness, has come to be regarded as a being above the ordinary emotions of humankind. Actors and auditors alike, through their reverence for the role, and on account of the exalted place that it properly occupies in the drama, are apt to look upon Hamlet as a marvelous statue rather than as a man.

In appearance and in his manner of acting certain of the scenes Mr. Sothern was not unlike the late Edwin Booth. His characterization, however, was not modeled after that of any one actor. He employed bits of business that, according to the traditions of the stage, were originated by various famous players. Externally his Hamlet was a composite picture formed of the Hamlets of a number of bygone actors. It was not original. And it is to the credit of Mr. Sothern that he made few tawdry innovations for the sake of gaining the momentary notoriety that such cheap and thoughtless originality is almost certain to command. There was in his conception of the character a note telling clearly that it was the conception of a man of modern mind. Mr. Sothern is, of course, familiar with the plays of Ibsen, Echegaray and other dramatists of the day, in which insanity is scientifically and minutely dissected. These works have, it would seem, influenced him in his understanding of Hamlet. He made Hamlet not mad, but as a man who dreads that madness is coming upon him and therefore watches his every act with terrified intensity.

In his moments of gloom Mr. Sothern was appealing, and he played the contrasting comedy scenes with skill. But he did not contrive to make the moods of the man hang together. Instead of portraying a Hamlet of variable emotions, he presented a series of Hamlets—one a morose egoist, the second a quiet philosopher, and the third a care-free youth of rather jocular disposition. He evidenced an uncertainty as to the broader and deeper meaning of the role that robbed it of its melancholy strength. His elocution, though agreeable much of the time, was often slipshod. He read some of his lines in so low a tone that only those nearest the stage could hear, and at times, in moments of frenzy, he discharged his words so rapidly that it was impossible to understand them. In his scene with the First Gravedigger he spoke his lines with exasperating carelessness and unconcern, and was, for the time, no more dignified than the interlocutor of a minstrel company. He frequently erred in accentuation, losing the important meaning of many of his speeches, and at certain crucial points in the drama he made violent utterance masquerade as power. Notwithstanding these faults Mr. Sothern's Hamlet impressed those whose vision is not bedimmed by cherished visions of the Hamlets of the past, and the actor's earnestness in essaying so great a role promises well for his future.

Miss Harned and the members of the supporting company, with but few exceptions, were scarce worthy of the star. Miss Harned's Ophelia was monotonous and commonplace. Only in the mad scene did she invest the character with a distinct personality. The Polonius of Edwin Varrey was a well drawn, dignified and scholarly impersonation. Vincent Sternroyd was a grating Laertes, harsh of voice and crude of manner. Arthur R. Lawrence acted the King conscientiously and in the main impressively. He made Claudius rather the lustful villain than the weak hypocrite that is common to the stage. William Harris, as the Ghost, read his lines faultily and rarely struck the correct note in his demeanor. Henry Carvill, as Horatio, began very badly, but quite redeemed himself in the latter scenes of the play. His faults were chiefly elocutionary. His acting was graceful throughout. Mediocre in all respects were Taylor Holmes as Rosencrantz, E. T. Bostwick as Guildenstern, George E. Bryant as Marcellus, H. S. Northrup as Bernardo, and Leonard Outram as the First Player.

The four players who assumed what may be called the bit-parts in the tragedy were well chosen, and all of them deserve words of praise. Rowland Buckstone was a capital First Gravedigger. He did not, it is true, adorn the role with original coloring, but he it said in his favor that he kept free of certain traditional business that is more vulgar than humorous. Richard Lambert, in the rather embarrassing role of Osric, presented a most logical impersonation. The Second Gravedigger of Edmund Lawrence was also well thought out and well-wrought out. C. P. Flockton, who acted finely both the Priest and the Second Player, must be credited with one of the most telling bits of pantomime that was exhibited during the course of the performance. In the first scene between Hamlet and the Players, during Hamlet's recitation of the quoted speech, Mr. Flockton's acting was peculiarly illuminative. Without having a line to his lot he revealed in masterly fashion the thoughts of his character, and in his hands the Second Player became, instead of a lay figure, an individual with a history behind him.

Charlotte Deane was an ineffective Queen, largely because of her too youthful appearance. Moreover, she gave small dignity to the role, and seemed out of touch with the atmosphere of the period. In the closet scene, however, she rose to momentary fervor, revealing fairly the tortured heart of the woman accused and upbraided by her son. Adelaide Keim, the Player Queen, acted her one scene with discretion and in accordance with the traditions.

As a feast for the eye the production was made on a lavish if not an altogether artistic plan. The large body of supernumeraries had been carefully drilled, and the groupings were excellent. The scenery, designed and painted by Unitt, was massive, rich in coloring and historically accurate. But the electrician was permitted to run riot, and the effectiveness of several of the settings was spoiled by exaggerated and ill-planned lighting. The costumes were hand-some and the accessories of the finest. The music incidental to the action and the entr'acte music was composed by Gade, Hawson, and Mohr. It was arranged adroitly and was finely performed by the orchestra under the direction of Jay Nova. The engagement at the Garden will close on Saturday evening.

Third Avenue—The Span of Life.

Manager Sheldon's offering this week at the Third Avenue Theatre is The Span of Life—a melodrama that has been played many times in this city and still retains its popularity in certain quarters. The performance last evening was adequate in all respects and it pleased the largest audience that has gathered in the Third Avenue this season.

The company is headed by the Three Famous Donazettas, whose marvelous acrobatic feats were much applauded. The dramatic interest of the melodrama was well sustained by T. J. Tempest as Richard Blunt, Harry English as Dunstan Leach, F. H. Craig as Nutty Brown, Leonore Gordon as Kate Heathcote, Sadie Le Clare as Shrove Tuesday, Carrie Anderson as Mrs. Jeff, and a number of other players in minor roles.

The acting of all the members of the company was satisfactory and the scenic equipment was very good. Next week, Kidnapped.

Casino—The Belle of Bohemia.

Extravaganza in three acts, book by Harry B. Smith, music by Ludwig Englander. Produced Sept. 24.

Adolph Klotz	Sam Bernard
Rudolph Pinkelhauser	Dick Bernard
Phelim McDuffy	D. L. Don
Algy Cuffs	Paul F. Nicholson, Jr.
Yellowplush	Frederick Solomon
Chick Riley	John Hyams
Doctor Pillsbury	James E. Furey
Arris	Sol Solomon
Awkins	Stanford Wythe
Hooligan	Clement Hegedeli
Mulligan	Fred Titus
Cummembert	Otto Heilig
Vermicelli	Thomas F. Hayden
Doesumpsky	Benjamin Schwartz
Otje Olson	Percy Hart
Machaggis	Julian Myers
Murphy	Gilbert Schramm
Paquita	Marie Dainton
Geraldine McDuffy	Irene Bentley
Mame	Anna Laughlin
Brassie, a gold caddy	Zella Frank
Chloe	Trixie Frigauza
Little Leopold	Virgie Martin
Little Katie	A. Gentle
Rosie Mulberry	Marguerite Clark
Sadie Stuyvesant	Susan Drake
Mamie Livingstone	Ruby Reid
Carrie Van Cortlandt	Lotta Faust
Daisy Manhattan	Eugenie White
Laura Astergilt	Teddie DuCoe
Hattie Van Twiller	Lillian Lester
Nettie Rubygold	Miss K. Broughton
Polly Lafayette	Geraldine Fair
Myrtle Claremont	Cecelia Garrick
Ebenezer	Lillian Madison
Katie	Virginia Earle

The Casino's annual Autumn production came on last evening before the big assemblage that always turns out for a first-night at this pretty playhouse. The new extravaganza, The Belle of Bohemia, book by Harry B. Smith, music by Ludwig Englander, had succeeded at a New Haven trial last Saturday not only in pleasing the Elm Citizens, but in eluding the local constables, after much mixing of sundry lawyers and other fearful folk, and the company had come back to town on the night boat, rejoiced with their triumph, artistic and legal.

The Belle of Bohemia discusses a sort of Comedy of Errors between Adolph Klotz, a meandering tintypist, and Rudolph Pinkelhauser, an estimable brewer. These persons greatly resemble each other and untold woe results from this fact. That is about all there is to the plot, the assorted ramifications of the mix-up being quite beyond mortal mind to trace.

Of course, Pinklehauser is married, and so is Klotz, and there you are. That, of course, is sufficient provocation for any Casino production. The chief trouble with the present one—and the first one of the Two Dromio kind at this theatre—was that a blithering idiot might have been adjudged absolutely hopeless if he couldn't have seen the difference between Sam and Dick Bernard. The last Two Dromio encounter that we had in New York was between Stuart Robson and Giles Shine, and it was almost impossible to tell them apart. That was legitimate work, and this is burlesque. Burlesque is a great deal easier to do than legitimate imitation, yet the infant in arms that couldn't have seen through Dick Bernard's imitation of Sam Bernard should have been slaughtered without benefit of clergy. Dick Bernard is pretty clever and he has always gone well enough at a distance from Sam, but somehow he lacks the magnetism or the something, whatever it is, to reproduce the absurdly impossible humor of Samuel when they are brought together. Sam Bernard seems to, and probably doesn't, possess any especial intelligence, but he is clever enough to be amusing occasionally by sheer force of absurdity. Dick Bernard is not amusing by reason of falling shy of that same inborn grace of the ridiculous.

Marie Dainton made her American debut in a rather unhelpful part which seemed to show that she was no better than hosts of American serio-comics, although she excelled many of them in the matter of enunciation. Otherwise she was distinctly ordinary. Irene Bentley made a mild impression as a fervid matinee girl. Virginia Earle sang with her customary sweetness and taste, and acted, as usual, better than her part deserved. The other roles were were passable, the only notable declines being those of D. L. Don, who, after fairly beating Louis Mann on his own ground, fell down in Irish comedy, and Paul F. Nicholson, Jr., who had done well in vaudeville and in Her Majesty out in Jersey, yet couldn't find sufficient breeziness and unction to get away with an easy part last evening.

The costumes were distinctly not up to the Casino average, and the scenery might have been blameless if the words in the signs in the first act had been spelled correctly.

Murray Hill—The Moth and the Flame.

Clyde Fitch's satirical comedy of New York's pretentious society, The Moth and the Flame, was presented last evening by the Henry V. Donnelly stock company at the Murray Hill Theatre. It was the introduction of the play as a "stock piece" in this city, and although it demanded a slight enlargement of the company, it proved to be well adapted to that second sphere of existence to which all plays of merit eventually come.

The production made by Mr. Donnelly and his capable aids was in most respects satisfactory. The scenic effects were good, the costumes were hand-some and the general stage management was excellent. But the drama was played in a false key—a somewhat melodramatic key that robbed the characters and the scenes of their naturalness. The points of wit and pathos were too forcibly brought out. Mr. Walton prepared to go above stairs to commit suicide in a melodramatic fashion that no New Yorker in similar circumstances would by any chance employ. Many of the scenes were acted in the same highly colored fashion. The play, to be effective, demands the most natural acting. The members of Mr. Donnelly's company, almost without exception, were too "stagey."

William Bramwell, as Edward Fletcher, was forcible and graceful enough, but he permitted the villainy of the character to display itself in gesture and expression long before the appointed time. Charles D. Waldron, as Douglas Rhodes, acted sympathetically and in manly fashion. He overcame the triteness of the role by playing it in a natural manner. Thomas L. Coleman, as Mr. Dawson, and William Redmund, as Mr. Walton, both erred gravely by being more dramatic than human. Walter Allen was an amusing Fanshaw. The smaller male roles were in fairly capable hands.

Dorothy Donnelly, as Marion, acted with her accustomed intelligence and feeling, but the part is not one that brings forward her most agreeable qualities. Mrs. Thomas Barry portrayed Mrs. Lorrimer in a broader fashion than the character would seem to demand. Her impersonation was humorous and striking, but unreal. Laura Hope Crews was a bright and attractive Ethel, and the same comment may be made of Dorothy Kendall, who appeared as Kitty. Rose Stuart played the small emotional part of Jeannette Gross with appealing sincerity. Mrs. Clarke, as Mrs. Walton, acted with skill and feeling. The other parts were in good hands. Next week, The Tree of Knowledge.

American—The Charity Ball.

The Charity Ball is the bill for this week at the American Theatre, and the vigor and frequency of the applause from the large audience that witnessed the performance last evening indicated that the management is wise in offering a society drama to its patrons. The play was produced in a manner better suited to Eighth Avenue than to the more fashionable quarters of the city in which it flourished years ago. The scenery was more gaudy than rich, and the acting was like unto it. The comedy scenes were played noisily, the serious scenes were presented with over-emphasis, and the individual characters were nearly all exaggerated.

Ralph Stuart, as John Van Buren, played with conscientious vigor. He was seen in the part at another theatre last season, and it must be said that his impersonation then was more dignified than his performance last night. E. L. Snader, as Dick Van Buren, utilized the tricks of a heavier villain than he is supposed to be in the play. Herman Sheldon stormed through the role of Judge Knox with capital comedy effectiveness; and Thomas Keogh, barring a tendency to toughness, was an acceptable Alexander Robinson. William Lambert in the boy part, Cain, did a splendid bit of acting. The other male roles were indifferently played.

Mary Hampton impersonated Ann Cruger in a sincere and telling fashion. She was a bit over-emotional at times, but her portrayal, in the main, was effective. Georgia Welles repeated the success in the role of Bess Van Buren that she made in this city last season. Julie Blanc was a sparkling Mrs. de Peyster. Isabelle Evesson acted Phyllis Lee very appealingly, and Lizzie Montgomery was an acceptable Mrs. Van Buren. Next week, Hoodman Blind.

Star—The Bowery After Dark.

Although The Bowery After Dark was presented at the Star Theatre only last Winter, the melodrama drew an enormous audience to that playhouse last evening. Hundreds of would-be patrons were turned away. Terry McGovern, the pugilist, who is the star of the company, is immensely popular with the sporting fraternity, and during the past week he has added hundreds to his cohorts of admirers by working diligently for the benefit of the Galveston sufferers. In Baltimore, and this week in New York, he sold newspapers on the streets, while his fellow actor, Harry Walters, sold shoe-strings. The returns from these enterprises amounted to $53, which, together with the total receipts of the matinee last Wednesday, $1,908, McGovern donated to the victims of the Texas storm.

The Bowery After Dark is a lurid melodrama written on rather bold lines. The action is incessant and hair-raising in the extreme. Terry McGovern impersonated a boot-black programmed simply as "A Bowery Boy"—of the rough diamond type, and was not uneffective, though the admiring gallery gods thwarted his every attempt to speak his lines by their vociferous cheers and catcalls.

Agnes Herndon, as Flora Morris, the gambler's wife, was excellent. A. A. Andruss, who portrayed Robert Morris, a refined criminal, was so sincere in his work that he was roundly hissed as soon as his true character was made apparent. Harry Walters' Hebrew comedy in the role of Issy Cohen, got plenty of well deserved laughs. Aimee Losee, as Fing, a Chinaman's mistress, was picturesque in a part difficult to artistically portray, and May Courtney made a perfect tough girl in the role of Nellie.

The scenery and stage settings were realistic and the entire performance seemed to be eminently satisfactory to the patrons.

At Other Playhouses.

HERALD SQUARE.—Arizona is drawing large audiences and delighting them.

WALLACK'S.—Otis Skinner continues in Prince Otto.

KNICKERBOCKER.—The Monks of Malabar, with Francis Wilson in the chief role, continues.

DALY'S.—The Rose of Persia began the final week of its term at this theatre last evening.

MADISON SQUARE.—Ib and Little Christina and The Husbands of Leontine form the peculiar bill.

GARRICK.—All on Account of Eliza will close its engagement at this theatre on Saturday night. W. H. Crane in David Harum is to follow.

CRITERION.—James K. Hackett, in The Pride of Jennico, began his final week last night. Next Monday he will begin his tour in the play.

METROPOLIS.—Nellie McHenry, in M'Liss, began a week's engagement at this theatre last night. The performance pleased a large audience.

GRAND OPERA HOUSE.—The Dairy Farm, Eleanor Merron's remarkably successful rural drama, is the attraction here this week.

EMPIRE.—John Drew continues in Richard Carvel.

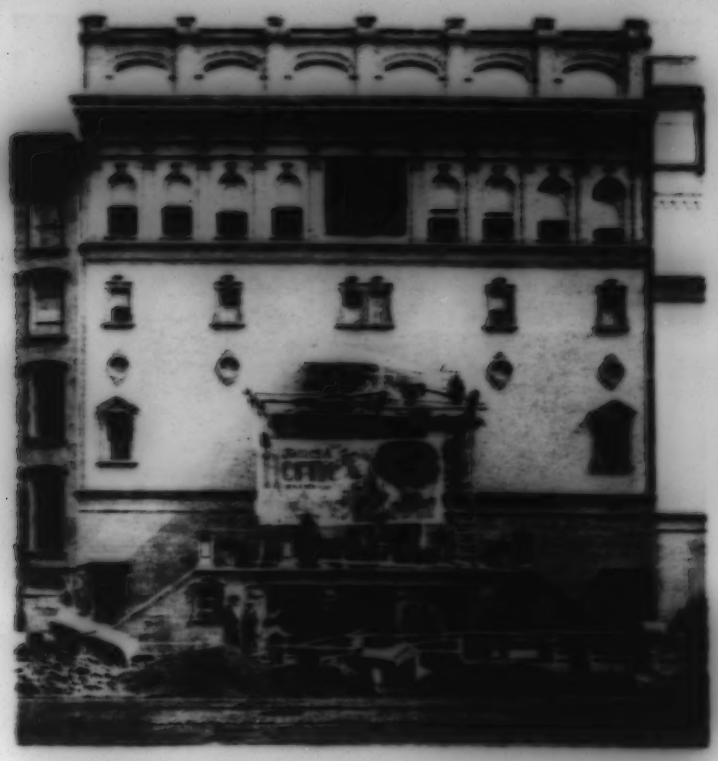
LYCEUM.—Annie Russell in A Royal Family is the attraction. The Thursday matinees will be resumed here this week.

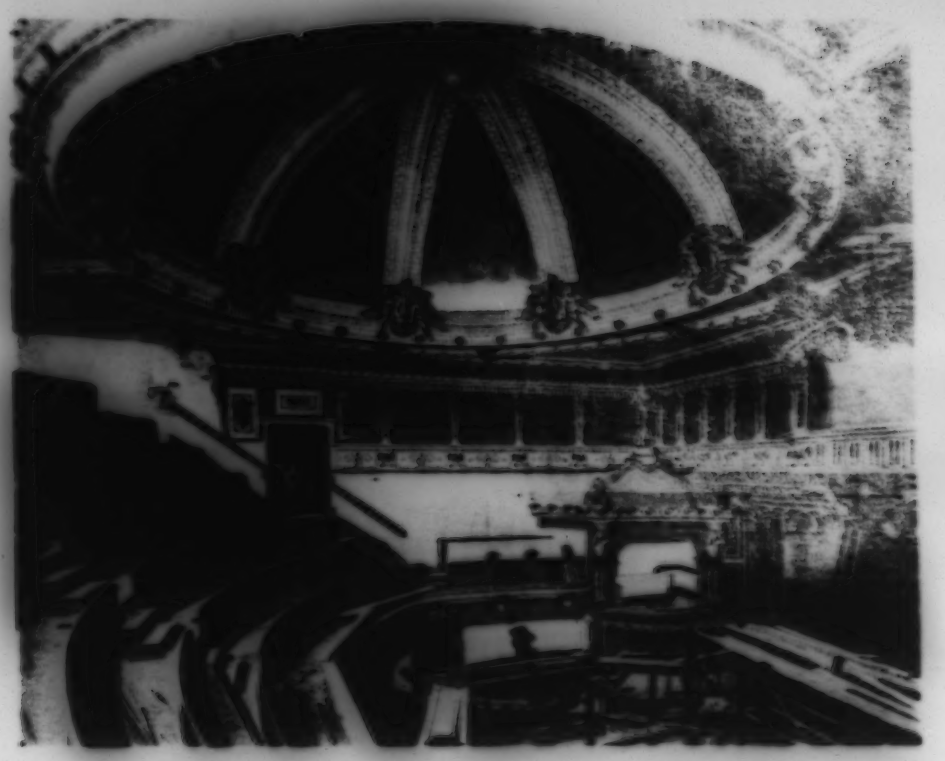
MANHATTAN.—Caleb West, that began its second week last night, draws well.

FOURTEENTH STREET.—Daniel Sully, in The Parish Priest, began his last week at this theatre last evening. The engagement has been very successful.

GERMANIA.—The Secrets of New York pleases German playgoers.

HARLEM OPERA HOUSE.—The Rounders is the bill here for this week.





THE THEATRE REPUBLIC.

To-morrow (Wednesday) evening will witness the opening of this city's newest playhouse, Oscar Hammerstein's Theatre Republic, with James A. Herne in the first New York presentation of Sag Harbor as the attraction. The Republic is the seventh place of amusement that Mr. Hammerstein has built in New York, and he considers it the handsomest and most perfectly appointed of the seven. An inspection of the house last week made the indefatigable builder's opinion credible.

The theatre is located on the north side of Forty-second Street, just west of Seventh Avenue, and adjoins the Victoria, that Mr. Hammerstein also built and manages. It has a frontage of seventy feet and the height to the cornice is one hundred feet. The front wall is of brownstone and dark gray brick, surmounted by a row of Doric columns, in the centre of which is a carved stone medallion bearing the words "Theatre Republic." From the street a broad double stairway leads to the piazza, where the entrance to the second balcony is located. The stairway and piazza are ornamented with wrought iron lamps of artistic design. The second balcony has its own box-office and is entirely independent of the lower part of the theatre.

Directly beneath the piazza, and level with the street, is the main entrance, with three doors, through which one passes into the lobby. Here are found the box-office and coat room. Doorways communicate with the orchestra floor, that has a spacious foyer, whence marble stairways rise to the first balcony.

The seating capacity of the Republic is 1,100, though it is said that the house could accommodate 1,500 chairs had less thought been given to the comfort of the audience. The seats are large and richly upholstered, and the spaces between the rows are wide. The construction of the theatre is such that every seat commands a full and unobstructed view of the stage. The furnishings of the orchestra and the two balconies are exactly alike.

Besides the six proscenium boxes, the theatre has a number of other boxes set in the side walls, a novelty in theatre construction that adds greatly to the beauty of the house. The proscenium arch is thirty-five feet high, and is decorated elaborately with allegorical figures and classic designs in relief. Above the arch are life size figures representing Harmony and Melody, and behind these figures is a balcony where the musicians will be located.

The color scheme in the decoration of the interior is green, ivory and old gold. The most beautiful and striking feature of the theatre is the great gilded dome that covers the entire auditorium. It is illuminated by cardinal lights concealed behind its rim. A large chandelier, with a myriad of pale green lights, hangs from the centre of the dome.

On the stage there is the same completeness of equipment as is found in the auditorium. The stage itself is thirty-five feet wide, thirty-two feet deep and seventy-five feet to the gridiron. There are no sheaves, pulleys and counterweights, as in the ordinary stage, all the scenery, as well as the curtain, being operated by an electric motor controlled by one man from a switchboard on the stage. The dressing-rooms, fitted with all conveniences, are off the stage and communicate with the exit alleys. Both hot and cold air, as occasion requires, can be circulated to all parts of the auditorium through ducts running under the asphalt floors, there being no disfiguring radiators nor crackling steam pipes. The theatre is as fireproof as it was possible to make a building. There is absolutely nothing combustible in the house except the upholstery and the plank sheathing for the floors. There are exits from the front and from alleys on either side, and from iron outside stairways all around as well as from the great front stairway. Mr. Hammerstein has never had a plan of one of his houses questioned by the building or fire departments.

Regarding the policy of the house, Mr. Hammerstein announces that he will devote the Republic to all that is best in dramatic and lyric art. All the time for this season is held by Liebler and Company. James A. Herne's engagement will be followed by Viola Allen in In the Palace of the King and other attractions of equally high standing.

The pictures accompanying this article show the exterior and interior of the Theatre Republic. They were taken before the house was quite completed, but give a fair idea of the attractiveness of the theatre in its finished state.

RECOLLECTIONS OF ROSE EYTINGE.

Washington in War-time—Famous Men of State and Stage.

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The Davenport-Wallack combination often played engagements in Philadelphia and Baltimore, and in all the cities and towns as far South as Washington and as far East as Maine. But we never went West. The West was not then the near neighbor to us that is is now. The city which occupies a foremost place in my memories of this time is Washington.

I think our first visit there was made in the early days of the war-time, and the town then was in a constant state of ferment and excitement.

Martial music everywhere. Aides-de-camp and bearers of dispatches galloping hither and thither, "contrabands" in their picturesque rags camping in little, squalid, cheerful, laughing groups, wherever they could find an eligible spot, their favorite resting place being Pennsylvania Avenue.

And just here I am reminded of a definition which a dusky maiden in Washington, one "to the manor born," gave me of that term. I heard her in the progress of a quarrel of words between herself and a fellow-servant call her antagonist "Nothin' but a ol' contraband anyway!" I asked her why she did so and what was a contraband, and she replied, "Why, Lor', missie, don' yo' know what a contraband is? It's jis' one o' dem low-down, wuffless Southern niggers dat cum up to Washin'ton and set down on de guv'ment, and 'pend on de guv'ment." There were soldiers, soldiers everywhere, all over the town; Pennsylvania Avenue was alive with them at all hours of the day and night, and Pennsylvania Avenue was not then the fine, well-paved and lighted promenade that it is now.

Some of these soldiers made a fine showing with their new blue uniforms and glittering side arms and bayonets. Some regiments with fresh new flags flying, on their way with high hearts and springing steps to the front. Then there would come along others, their uniforms tattered and travel stained, with ragged, faded flags, returning. But all with stirring, martial music; if not with bands, with song.

I think one of the finest sights and sounds I ever enjoyed came from a Western regiment, full a thousand strong; they had "got the route," and were on their way to the front. Buttoned up close in their light-blue overcoats, guns reversed to keep them dry, their slouched hats drawn well down over their brows, marching down Pennsylvania Avenue in a driving rain, every man singing "John Brown's Body."

It was as inspiring as the scene one evening in mid-Atlantic, on board a North German Lloyd steamer.

We had been beating about for ten days, driven by head winds and gales, and this was in the first hours of our respite. We were going along at a spanking rate, before a sweet westerly wind, with a full moon to light us. Everybody was crawling up on deck, breathing his or her thankfulness for deliverance from danger and death, and every heart was full of hope.

A little group of first-cabin passengers, who were sitting "aft," began singing; soon they dropped into "Der Wacht am Rhein." Voice after voice took up the strain. Then the steerage folk, in twos and threes, sauntered toward the rail that divided them from their better-off fellow-passengers, and in their turn took up the song. In a few minutes a great chorus came from "forward." Then the officer on deck joined in, and in a little while every man, woman and child on board the great ship was singing "Der Wacht am Rhein."

But, in the words of our ex-Confederate brothers, "On to Washington."

At the time when we had arranged to play Washington, our advance agent, old Mr. Pennoyer, found the hotels so crowded that it was impossible to obtain for us proper accommodation at any one of them. He therefore secured for us quarters in a private house on Seventh Street, and there we were much more comfortable than we should have been in any hotel.

There were several members of our company, among them being "Tom" Placide. In addition to our several special rooms, Wallack, Davenport and I had in common a large, straggling, many-sided, many-windowed room which we all three used as library, writing room, reception, dining, breakfast and supper room. And as all the windows looked on Pennsylvania Avenue, it also served the purpose of an observation room.

Here we were always glad if Mr. Placide would join us, but he could seldom be persuaded to do so. Poor man! he was a great sufferer, and too proud and reticent to complain. Naturally this self-repression reacted upon himself, and his silent, dark moods were set down to bad temper. He seldom joined us, I think because our light-hearted moods and our habit of seeing the humorous side of life found so little sympathy from him, and jarred upon him.

I think he liked me; he showed his goodwill toward me in many kindly ways, but I fear that my ever ready laughter often annoyed him. He would sometimes look at me with a dark frown and growl out, "Ah, laugh away! You'll get the laugh taken out of you some day."

But that day was not then, and many a merry laugh and many a pleasant hour I had in that old room.

And in that room it was many times my privilege to listen to men whose names are bright in the pages of our nation's history.

Both Wallack and Davenport were, each in his own way, men of mark, more than usually intelligent and interesting. Wallack was the quieter and more thoughtful of the two; somewhat of a dreamer and given to sentiment and poetic fancies. Davenport was a totally different type of man; he was gay and light-hearted as a boy; he was very witty, and quick at repartee, and he had a memory which was stocked with amusing anecdotes.

To those men who were making our history at that time in Washington, whose lives were so full of the hurry and worry and wild fury of the fight, the talk of these two bright men offered a sense of respite and refreshment, the result of which was that often, the performance over and we home and adjourned for supper in our many-purposed room, it was no unusual thing for us to be joined by some of these more or less "grave and reverend Signiors." And in the wake of these law-makers and statesmen came their chroniclers, among them being some of the foremost newspaper men of that day, as Thurlow Weed, Joseph Medill, "Brick" Pomeroy, Henry J. Raymond, Manton Marble, William Hurlburt, William Stuart, "Gath," Don Piatt, and Hugh Hastings. At these gatherings I was only "a looker-on in Vienna."

The same kind fate which sent us into private quarters instead of sending us to the cold conventionalities of hotel life guided us in our business. We had come to Washington expecting to play one week at the National Theatre; but some confusion of dates or some business complication upset this arrangement, and to the great chagrin and annoyance of both Wallack and Davenport we were obliged to put up with a wretched, insignificant little whitewashed house on the wrong side of Pennsylvania Avenue, which was called "the Washington Theatre." But the poor little house proved to be a mascot for us. We played there not one but many weeks, to very fine business. In short, we became the rage. Our audiences were largely made up of the best people in Washington. It was no unusual thing to see in our audience a heavy sprinkling of men and women in full dress, with, here and there, some foreign ambassador in full regalia, and of "the boys in blue" we always had a good contingent.

ROSE EYTINGE.

SAID TO THE MIRROR.

BESSIE ROGERS: "Permit me to deny the report that I am engaged to be married."

THE STOCK COMPANIES.

Walter Clarke Bellows, who will be stage director of Fred G. Berger's Stock company at the Lafayette Square Theatre, Washington, yesterday made an arrangement with David Belasco by which he secures the services of Blanche Bates as leading woman of the stock for a period of six weeks, beginning Oct. 22, after which she will star under Mr. Belasco's management in a new play. Mr. Bellows is now completing the company, that he promises will be excelled by none in the country. The production will be made in the artistic and sumptuous manner characteristic of Mr. Bellows, and will include several plays new to stock.

De Haven Morrow has been engaged for the Avenue Theatre Stock company at Pittsburg.

Lewis Mitchell has become a member of the stock company at the New Century Theatre, Newark, N. J.

Maude Odell opened on Sunday with the Imperial Theatre Stock company in St. Louis, and scored an unequivocal success as Lady Garnett in The Great Ruby, the role originated in England by Mrs. John Wood and in America by Ada Rehan.

Edward F. Maxwell, of Her Majesty's Theatre, Montreal, has been in New York for a few days arranging to secure some additional people for the stock company at that theatre.

The Columbia Theatre Stock company gave a good presentation of A Gilded Fool last week to fair houses. Carleton Macy as Chauncey Short won much praise. Kate Dalglish was an excellent Margaret Ruthven. Others that did good work were Sealey Brown, Bert Lytell, George Neville, Charles Hallock, Burrell Barbaretto, Carrie Clark Ward, Margaret May, and Harriet Sterling.

At the New Century Theatre, the stock company appeared to good business in Squire Kate, in which Una Abell won new laurels. Lawrence Hanley also scored a distinct success.

The Alcazar Theatre, San Francisco, presented week of Sept. 10 The Girl I Left Behind Me to large business. Howard Hall made an excellent impression as Lieutenant Hawksworth. George F. Webster as Lieutenant Parlow was seen to excellent advantage. Edwin T. Emery infused spirit into the part of Dr. Penwick. Clarence Montaine as Major Burly did some effectual character work. Charles Bryant made a typical Scarbrow. Dorothy Dorr as Kate Kennon did her best work since joining the company. Polly Stockwell made her first appearance as Wilber's Ann, and scored a hit. Lorena Atwood and Mae Keene were both very good, and Carl Moore played Jones well. The stage was well looked after by Charles Bryant and his able assistants. The Widow's Husband, a new comedy, followed.

Though several good offers have been made to him, Edwin T. Emery will remain this season with the Alcazar Theatre Stock company, San Francisco, where he has become a general favorite.

Adèle Clarke, who has taken up her permanent residence in New York, was specially engaged by Henry V. Donnelly to play Mrs. Walton in the production of The Moth and the Flame at the Murray Hill Theatre this week.

Dorothy P. Kendal has entirely recovered from her recent illness and has been engaged by Henry V. Donnelly to play Kitty, in The Moth and the Flame, at the Murray Hill Theatre.

R. L. Giffen's new stock company, at the Imperial Theatre, St. Louis, will open its season Sept. 23 with The Great Ruby. Mr. Giffen has arranged to give his mid-week matinees on Thursdays instead of on Wednesdays in order that visiting players may witness the performances of his company.

In The Prodigal Daughter, the opening play of the stock company at the Grand Opera House, New Orleans, Lavinia Shannon, the leading woman, won a pronounced success.

Manager W. P. Chase has abandoned the idea of putting on a stock company at the Auditorium, Des Moines, Iowa, and Manager Glass as well as the people of the company have left for their homes and to fill other engagements.

Meta Maynard left on Sept. 21 to become the leading woman of the Valentine Stock company, Toledo. She opened last night as Barbara...

The Dearborn Theatre Stock company, Chicago, presented The Magistrate last week. James E. Wilson in the title role was capital. Gardner Crane as Colonel Lukyn, Mr. Mackay as Vale, and Mr. Stubbs as Cis did effective work. Grace Reals made a very good Agatha, while Charlotte was played acceptably by Frances Whitehouse. Mamie Ryan in the small part of Beatie was warmly received, as her admirers of the past two seasons are still true. The hand of Stage Director Samuel Forrest can always be seen in the comedies as presented by the company. His business is original and legitimately funny. The Three Musketeers this week.

The new stock company, under the management of Fred Dorey and Sam H. Speck, that recently opened the Standard Theatre, Philadelphia, is said to have received gratifying patronage, and to have scored distinct artistic success during the week just ending in Wicked London. The policy of the theatre will be to adhere strictly to melodramatic production. Gettysburg is this week's attraction.

Charlotte Severson has been engaged as leading woman of the Standard Theatre Stock company.

Mr. and Mrs. Robert Rogers left Monday afternoon via the Old Dominion line for Washington, where they are to play this season in the Lafayette Square Stock company.

CUES.

Eugenia Mantelli and Ferdinand de Angelis (Professor D'Amico) were married in this city on Sept. 24.

Olga Nethersole was fined £2 in London last Wednesday for permitting two dogs, imported from these United States, to appear in public unmuzzled.

Gwynn Mathison has signed to play in The Lackey's Carnival in London the role declined by Evelyn Millard.

Sydney Ainsworth, a member of the Arizona company at the Herald Square, was kicked on Thursday night by one of the horses used in the production. He was taken to St. Luke's Hospital.

Clara Douglas Carroll, the dramatic soprano, made her English debut at the Newman's concerts at Queen's Hall, London, Sept. 10. Her reception was cordial.

Mrs. Herbert L. Flint, wife of the hypnotist, was injured seriously on Sept. 21 at Norristown, Pa., by falling downstairs in a hotel. She will be unable to appear with Mr. Flint this week at Carlisle, Pa., but hopes to resume her work next week.

Kirke La Shelle returned from a brief visit to Chicago last Saturday.

The Queen of Chinatown closed in Philadelphia on Sept. 22.

W. H. Lytell is rehearsing Theodora.

Chauncey Olcott, owing to the continued popularity of Mavourneen, will not produce the new drama written for him by Augustus Pitou until after Christmas.

Joseph Jefferson will begin his Autumn tour of eight weeks at Northampton, Mass., on Oct. 1. His repertoire will include The Rivals, The Cricket on the Hearth, Rip Van Winkle, and Lend Me Five Shillings.

Helen Blythe has been engaged as an assistant instructor at the Stanhope-Wheatcroft Dramatic School.

Zelie de Lussan, the prima donna, arrived in New York from Europe last Sunday. She will appear with the Metropolitan English Grand Opera company for the first time on Oct. 8, as Mignon.

Louise Meisslinger, who has been engaged to sing leading contralto roles with the Metropolitan English Grand Opera company, arrived at this port on Saturday from Europe.

Hope Booth will begin her daily rehearsals for War on Wheels, the play in which she will star this season, [illegible] at the Auditorium of Music, Chicago, Oct. 1.

Charlotte Wingfield mourns the loss of her mother, who died two weeks ago at her home in Bay City, Mich.

MYRTLE FREEMAN: "Kindly correct the statement that Nadine Winston and I have joined a Des Moines, Iowa, stock company. We are not elated with any company that does not [illegible] received many offers."

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill is headed by Mr. and Mrs. Mark Murphy in The Seventh Son, and includes the Tobins, musical experts; Howard Thurston, card manipulator; the Four Hills, comedians; George C. Davis, comedian; Hedrix and Prescott, dancers; the Possum Trio (Stevens, Hoffman and Weslyn), singers, tumblers and dancers; Hart and Verona, comedy duo; Rado and Bertman, contortionists; Allaire and Gaudrau, club jugglers; Lyons and Crowley, parody singers; May Mooney, contralto; Doc Armstrong, tramp bicyclist, and the vitagraph.

Keith's Union Square.

The bill includes Mr. and Mrs. Edwin Milton Royle in Captain Impudence; John C. Rice and Sallie Cohen, in Our Honeymoon; the Elimore Sisters, in The Dangerous Mrs. Delaney; Alice Pierce, mimic; Eleanor Falk and the Eight Jersey Lilies (second week); Winona and Banks Winter, in Uncle Edwin's Visit; Sankey Brothers, acrobats; Frank and Don, eccentrics; McBride and Goodrich, comedy duo; the De Colveaux, novelty musical act; Fialkowski, mimic; the Tanakas, Japanese jugglers, and the biograph.

Proctor's Fifth Avenue.

This week's list of entertainers includes Marshall P. Wilder, monologist; Bert Coote and company, in Supper for Two; Lizzie B. Raymond, comedienne; Les Frusettis, musical novelties; Hamilton Hill, baritone; Silvern and Emerie, aerial act; Morton and Elliott, musical oddities; Garetta's birds; Seven Reed Birds, entertainers; Rae and Brosche, German comedians; Barr and Evans, farceurs; kalutechnoscope, and Tommy Baker, dancer.

Proctor's Palace, Fifty-eighth Street.

Joseph Hart and Carrie De Mar, in A Close Call, are the stars. The bill also embraces Josephine Gassman and her "picks," Signor A. L. Guille, tenor; Ben Harney Trio, rag-time experts; Davenport Brothers, acrobatic comedians; Max Ritter, monologist; Paley's kalutechnoscope; Mr. and Mrs. Joe Keaton, acrobatic comedy duo; Burke's musical dogs; Ernest Nizarras, on the flying rings; Nat Burton, banjoist, and Clayton and De Shon, comedy duo.

Proctor's 125th Street.

The bill is headed by Robert Hilliard in The Littlest Girl, and Patrice in The Girl in the Moon. Others are Stinson and Merton, comedy duo; Emma Carus, contralto; Alexander Heindl, 'cellist; Gypzena and Rosa, novelty duo; Collins and Hardt, acrobats; John T. Ray, comedian; Herbert and Willing, dancers; Paley's kalutechnoscope; Tegge and Daniels, Dutch comedy, and Emerson and Omega, comedy duo.

Proctor's Twenty-third Street.

Smith and Campbell, comedians; Julie Mackey, contralto; Gertrude Haynes and her "Choir Celestial," and the Willis Family, musicians, are the features of a bill including the three Lukens Brothers, trapezists; Jane Courthope and Charles Forrester, comedy duo; Mason and Frances, rural comedy duo; Reynard, ventriloquist; Evans and White, dancers; Terry and Elmer, dancing duo; Flora, wire comedienne; Paley's kalutechnoscope; Brothers Bard, acrobats, and the stereopticon.

Koster and Bial's.

Staley and Birbeck remain a second week and head a bill including Clifford and Huth, comedy duo; Dorothy Morton, who makes her New York vaudeville debut; Corinne, comedienne; Jess Dandy, Hebrew parodist; Mr. and Mrs. Mark Murphy, in The Seventh Son; Fox and Allen, in The Flat Next Door; Edna Aug, comedienne; Fields and Ward, rapid talkers; Artie Hall, Georgia coon shouter; Bartelina, juggler; Jackson's coon comiques, Amelia Bassignanna, Flora Hayes, and the Chaflin Sisters.

Weber and Fields'.

Fiddle Dee-Dee and Quo Vas Iss are continued, with Lillian Russell, Fay Templeton, De Wolf Hopper, Weber and Fields, David Warfield, Charles J. Ross, and John T. Kelly in the cast.

Burlig and Seamon's.

The bill includes Edward M. Favor and Edith Sinclair, Cushman, Holcombe and Curtis, Press Eldridge, Harry Mills and company in A Mock Marriage, Imogene Comer, Linton and McIntyre, Lowell and Lowell, and Parker's dogs.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Clark Brothers' Royal Burlesquers appear for the first time this season at their home theatre.

LONDON.—The Queen of the Orient is the bill of the week.

MINER'S EIGHTH AVENUE.—Frank B. Carr's Indian Maidens offer the week's attractions.

OLYMPIC.—The City Sports have moved uptown for a week.

DEWEY.—Weber's Dainty Duchess is this week's attraction. The olio embraces Lotta Meredith, Monroe and Mack, Harvey Sisters, Sol Fields, Russell and Dalyne, Nellie Lawrence, and Ruby Marion.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The cool weather and a fine bill combined to bring good business, and the cozy little theatre was packed throughout the week. Milton and Dollie Nobles were the headliners and made a big hit in A Blue-Grass Widow, assisted by charming Eva Westcott. Mr. and Mrs. Arthur Sidman shared the honors with the Nobles. They presented Mr. Sidman's delightful sketch, Back Home, which has been praised frequently in this column. One never tires of Mr. Sidman's rare art, and the pretty sketch may be seen over and over again with pleasure. Eleanor Falk, assisted by the eight Jersey Lilies, scored heavily in her neat and taking specialty. The light effects have been vastly improved and the act goes better than ever. Miss Falk's voice is growing stronger and truer every week, and her vivacity and charm are as potent as ever. George W. Day made his reappearance in white face and made a big hit with new songs, gags and parodies. He recited his own song, "How Would You Like to be a Dog?" with piano accompaniment, and it was splendidly received. Stelling and Revelle kept the audience in roars with a very funny horizontal bar act. The Quigley Brothers won many laughs with their old act. Waldon, a female impersonator, fresh from Europe, sang and danced well, and was applauded. Charles Ranchie, another importation, entertained with impersonations, most of which were very good. Billy Link made a big hit with his monologue. Little and Pritzkow in a funny act, Josie and Willie Barrows, Brannan and Sinnott, the Raymond Musical Trio, Millie Scott, the biograph, and stereopticon were also in the bill.

TONY PASTOR'S.—Charles T. Aldrich was warmly welcomed and scored his usual success, especially with his travesty on Ching Ling Foo. James E. Rome and Marguerite Ferguson made a big laughing hit in their sketch, Mr. Flotz, the Floorwalker. Miss Ferguson's dancing and Mr. Rome's comedy work were highly appreciated. Winona and Banks Winter were extremely successful in their little sketch, and the cleverness of Winona made her many new friends. Lotta Gladstone's monologue, though not new, caused much laughter. Mr. and Mrs. Neil Litchfield were seen once more in their pleasing rural sketch, which held the attention of the audience from beginning to end and won for the players a hearty recall. Mr. Litchfield was excellent as the farmer and the country boy, and Mrs. Litchfield played the rustic maiden and the Summer boarder with great success. The sketch was one of the hits of the bill. Frances Curran won applause with some new songs. The Clemence Sisters were seen to great advantage in their new act. They have good voices, which blend perfectly, and are progressive and up-to-date. Mr. and Mrs. William Payne presented a diverting musical comedy specialty. Others were the Simons Brothers, Fred Hurd, Excella and Heath, Sabine and Lewis, Deaves' marionettes, and the vitagraph.

PROCTOR'S TWENTY-THIRD STREET.—Joseph Hart and Carrie De Mar headed the bill and, of course, made a ten strike with Mr. Hart's lively skit, A Close Call. The cock-fight finish brought down the house. Harry Watson's Comedy company in the very funny farce, The Two Flats, captured nearly all the laughs that were left after Mr. Hart got through. Mr. Watson's sketch is one of the funniest now before the public, and it was admirably played by Alice Hutchings, Ed Edwards, George Foote, Beatrice Rinehart, Lisle Bloodgood, and Mr. Watson. Press Eldridge rattled off a lot of more or less amusing matter. Josephine Gassman and her "picks" scored a very comfortable hit. The act has been improved considerably of late. Hamilton Hill's splendid ringing voice won him applause of a sort seldom accorded a "straight" singer, and he fully deserved it, as he has a superb organ and knows just how to use it. The quaint antics of Barr and Evans kept the audience giggling. Mr. and Mrs. Joe Keaton, the eccentric "tad" and the chic soubrette, made one of the pronounced hits of the bill and kept the audience in constant laughter for fifteen minutes with their funny specialty. All sorts of original step-dancing and brisk knockabout work are introduced, and the act winds up with an extraordinarily amusing series of tricks with a chair and a table, which serve as props for Mr. Keaton's agile antics. The bill also included Sullivan and Pasquelina, Nile Garetta's birds, Carl Reinhold, Clayton and De Shon, Paley's kalutechnoscope, and the stereopticon.

PROCTOR'S PALACE.—Patrice, assisted by Charles M. Seay, repeated the hit she made at the Fifth Avenue Theatre in The Girl in the Moon. Amelia Summerville, in her new monologue, An Afternoon Tea, won many new friends by her clever work. Her rendition of "My Rainbow Coon" is especially effective. The oddities of John D. Gilbert were highly appreciated. Carter and Mirtanza did an effective acrobatic act. Mr. and Mrs. Edward Esmond scored once more in their comedy sketch, Bill Toddle's Reception, ending with the prison scene from Oliver Twist. Morton and Elliott's musical act made a hit. The three Goldens, old favorites here, repeated the good impression made on previous visits. The bill also included Tegge and Daniel, Collins and Hardt, Mr. and Mrs. Tom McMahon, and Paley's kalutechnoscope.

PROCTOR'S FIFTH AVENUE.—Robert Hilliard made his usual impression in The Littlest Girl, assisted by Edwin Holland, Little Alice and E. James. Gertrude Haynes and her choir boys made the biggest kind of a hit and held the attention of the audience from start to finish. Charlie Case won dozens of laughs with his quaint witticisms, many of which are new. The deep contralto voice of Emma Carus was heard to advantage in some new songs. Post and Clinton were funny in their farcical skit. Bert Howard and Leona Bland worked hard and won the reward of appreciative applause. Others who pleased were Alex. Heindl, Mudge and Morton, Mason and Francis, Burke's dogs, Evans and White, and George Morton. The kalutechnoscope had some new views.

PROCTOR'S 125TH STREET.—Bert Coote and company, in Supper for Two, were emphatically successful. Smith and Campbell made their usual solid hit. A. L. Guille sang well and was encored. Wood and Ray's work was far above the average. The man shows intelligence as well as humor in his tramp comedy work, which is unusual enough to deserve special mention when it occurs. Terry and Elmer danced and sung in their customary clever and neat manner. The Ben Harney Trio melodiously illustrated coonology. The others were La Belle Rita, Silvern and Emerle, Ziska, Ingram and Jacklin, Earl and Shepherd, and the kalutechnoscope.

KOSTER AND BIAL'S.—Eva Williams and Jack Tucker in George Taggart's new version of Skinny's Finish were easily the best feature of the bill. One never wearies of watching Eva Williams' clever work as the waif. It is a bit of character drawing as fine as anything ever shown on the New York stage. Mr. Tucker's comedy work is also worthy of strong commendation. Staley and Birbeck made their American reappearance, after a long tour abroad, and their transformation act went as well as ever. Montgomery and Stone are improving constantly in their dancing, and have added several smart bits of business and dialogue to their act, which retains its hold upon the public remarkably well. Edna Aug scored her usual big hit in her pleasing specialty. The Scrubwoman's Dream, which she precedes with some very good imitations of European stars. Francesca Redding continued to make a hit in Her Friend from Texas, assisted by Arthur Larkin, who is very clever as Willie; C. J. Alden, and Ralph Moore. The Three Murrays, consisting of the two Murray Brothers and a young woman recently added, presented their musical act, with make-believe comedy trimmings. Pat White and Kitty Harris, whose names are not familiar hereabout, presented a comedy act that has many good points, though the fun is of the rough-and-tumble order. White is an Irish comedian of the monkey-face type, and he does some funny falls and a little eccentric dancing that win applause. His partner is very effervescent and belives in plenty of action. They evidently pride themselves on their encore. It consists of a recitation by Miss Harris of the muchly overdone "Casey at the Bat," while her partner, dressed in a base ball suit, goes through a lot of business supposed to illustrate the meaning of the lines. It seemed to please the audience. Elsie Bowen, who is still in the short-skirt age, displayed a sweet, though not very strong, soprano voice in songs on the order of "Dear Heart." She made a decided hit and was warmly applauded. The Rosinos were successful in their spectacular bit of grotesquerie. Pitrot made faces very successfully. The Engstrom Sisters sang several songs with their accustomed dash. Others were James Howard and Fanny St. Clair, Montrell, and the Romalo Brothers. Will H. Hickey's orchestra played admirably.

BURTIG AND SEAMON'S.—Charles Dickson and company in A Pressing Matter repeated the good impression they made here some months ago in the same sketch. Grant and Norton have renovated their act somewhat and were well received. George Evans parodied sweetly with telling effect. Artie Hall made a tremendous hit with new songs. Way and Maitland were applauded. The Rossow Midgets proved interesting, and the Carmen Sisters met with much appreciation.

CHERRY BLOSSOM GROVE.—The season here is waning, but fair audiences applauded the antics of the Colinis, Nat M. Wills, Leigh and Thorne, Ernest Hogan, Chappelle Sisters, the three Lukens, Louise Gunning, Cook and Sonora, De Witt and Burns, Les Charmeuses, Ascott and Eddie, Pat Rooney, Polk and Claudius, and Ellie Fay and company.

WEBER AND FIELDS'.—The usual big crowds filled the house to its capacity, and the work of the members of the all-star company in Fiddle Dee Dee and Quo Vas Iss met with hearty recognition.

The Burlesque Houses.

MINER'S BOWERY.—Sam Scribner's Gay Morning Glories moved down from the Eighth Avenue for a good week.

LONDON.—Al. Reeves' company entertained large representations of the Bowerylites.

MINER'S EIGHTH AVENUE.—The Royal Burlesquers provided amusement for the West Siders.

OLYMPIC.—Matt. J. Flynn's Big Sensation diverted the minds of the uptowners.

DEWEY.—Howard and Emerson's New York Girl company made its metropolitan debut and attracted large and well pleased audiences. The burlesque is lively and introduces the entire company and a chorus of pretty girls. Howard and Emerson headed the olio and scored a bigger hit than ever in their up-to-date specialty. Others, who were well received, were Williams and Adams, Fisher and Clark, Kelly and Davis, the Livingston Family, and Kittie Nelson. The scenery and costumes are above the average.

CIRCLE OPENING DELAYED.

The Circle Music Hall, at Broadway and Sixtieth Street, which was advertised to open last week, remained in darkness, and various reasons for the delay in opening were given out.

It was learned on Friday that the reason why the hall did not open was because the proprietors, Charles E. Evans and W. D. Mann, could not obtain a license from the Police Commissioners, as the application was opposed by several property holders in the neighborhood, including the Paulist Fathers, whose church is within a block of the new hall.

The Paulist Fathers have been very active in trying to suppress resorts of a questionable character in the neighborhood, and they have succeeded in several instances. It is probable that they have been misinformed concerning the character of Evans and Mann's place, as those gentlemen intend to conduct a first-class resort, with high class, polite vaudeville as the attraction. When the true state of affairs is made known to the good Fathers, it is hoped that they will withdraw their opposition, and that the license will be issued. Meanwhile the enterprising managers are suffering great hardship, and several excellent vaudeville performers are waiting over canceled dates.

CHORUS GIRLS ASPHYXIATED.

Lizzie Hamilton and Grace Hughes, two chorus girls of the Victoria Burlesque company, were suffocated by gas at the Bijou Hotel, Paterson, N. J., on Wednesday night last. When they did not appear at breakfast, the door of their room was broken open and their bodies were found near the closed window. It was evident that they had tried to get the window open and had been overcome before they succeeded. Miss Hughes' relatives in Newark claimed her body and Miss Hamilton's husband was notified of her death. The hotel where the accident occurred is the one in which Mattie Cope was suffocated in the same way about a year and a half ago.

MELCHER REPORTS TO KEITH.

George S. Melcher, engineer and electrician of Keith's Boston house, who went to London a few weeks ago to look over the Princess's Theatre property recently purchased by Mr. Keith, has returned home. He will submit his report to Mr. Keith, and after several consultations with him regarding the construction of the new house, Mr. Melcher will go back to London to see that Mr. Keith's plans are carried out.

MR. AND MRS. ROBYNS GOING ABROAD.

Mr. and Mrs. William Robyns will sail for England this week to try their luck in the London music halls. They will present The Counsel for the Defence, and their farcical sketch, The Morning After. If they succeed in making a favorable impression, they may remain abroad for some time.

FREGOLI COMING HERE.

It is reported that Fregoli, the impersonator, who enacts all the parts in the plays he presents, will start for a tour of America in the near future. His business in Paris has been phenomenal during the past Summer.

VAUDEVILLE JOTTINGS.

Eugene Canfield has commissioned Kenneth Lee to write a sketch for him, in which he will shortly make his appearance in vaudeville.

Bell and Albion have closed with the Western Vanity Fair co. They will sail for Europe late in October, and are booked solid on the other side for two years.

Mae Taylor writes THE MIRROR that the Mae Taylor with the Rogers Brothers co. is not herself, and that she, the writer, is with the Little Egypt Burlesquers.

Mr. and Mrs. Harry Thorne, formerly known as Willett and Thorne, have been booked for nine weeks on the Hashlin circuit, three weeks at the Boston Music Hall, two weeks at Tony Pastor's, and at

WILLIAMS AND TUCKER.

Oh, here is a picture of Williams and Tucker,
Depicted as Skinny and Mamie,
Who make all our faces with laughter to pucker,
And then make us cry all the same.

For there's something about Eva Williams that gets
Through all of her jesting and laughter,
At the one gentle thought a man mostly forgets,
Or is apt to consider—well, after.

And Jac Tucker hits square on the note of true art,
He strikes with a skill of the clearest,
For he knows that real humor in ev'ry man's heart
Is sweetest when pathos is nearest.

Poll's, Dockstader's and several other theatres. They will continue to play An Uptown Flat, for a while, but have a new act by Maurice Drew, called Earl Moen, in preparation.

Harry B. Marshall has completed his work for L. Lawrence Weber for this season, having written the books and music for the two burlesques used by the Parisian Widows co., and the songs and music for the burlesque. He also assisted in writing the first part for the Dainty Duchess co.

Charles Leonard Fletcher is credited with making a big hit at Keith's Theatre, Boston, last week, and was given a prominent place on the bill. The principal features of his new monologue are realistic imitations of Mansfield, De Wolf Hopper, and Henry Irving in the vision scene from Robespierre. Mr. Fletcher is at Proctor's Twenty-third Street theatre this week.

Pat Chappelle writes that he has closed his A Rabbit's Foot co. until after the election. He played a successful week's engagement at Al. Reeves' Music Hall in Brooklyn, and sailed on Tuesday last for Tampa, Florida, to look after his interests at that place.

Miller and Bailey will begin their Winter work, opening on the Proctor circuit in October, with a new singing and talking act by J. Fred Miller. Mr. Bailey is spending a few weeks with his folks, while Mr. Miller is attending to the business end in New York.

Clarice Vance, "the Southern Singer," has just finished a seven weeks' engagement over the Keith circuit, which proved more successful than any previous engagement. She has Hyde and Behman's theatre and the Proctor circuit to follow.

Frey and Fields have signed for next season with Miner's Vaudeville co.

Adele Purvis-Onri, owing to her great success at Forest Park Highlands, has been engaged as a special attraction at the Exposition Music Hall, St. Louis, for two weeks.

Saharet, the dancer, was at Oberammergau when last heard from.

A. H. Woodhull, manager of the High Rollers Extravaganza co., who has passed through a very severe illness, rejoined the show at Cumberland, Md., on Sept. 20.

Joseph Oppenheimer filed a petition in bankruptcy on Sept. 17. His liabilities are $7,337, and his assets $225 and stock in the Joseph Oppenheimer enterprises. There are twelve creditors, including the Ledger Job Printing Co., of Philadelphia, $1,500, and Moses Greenberg, of Philadelphia, $150 on notes.

Frank Cushman, the vaudeville and minstrels part so long and favorably known for his qualities as an entertainer, will star next season in a new play written especially to fit him, by R. G. Morris. A Baltimore manager is making preparations for his tour, and will begin booking tour immediately.

Clarice Vance has invented a new drink which she calls a "C. V." It is made of seltzer, cracked ice, creme de menthe and a dash of gin.

Elita Proctor Otis will play a special engagement of three weeks in the Hashim theatres, opening Oct. 1.

Hal Stephens and Co. presented a new "scenic monologue," called At 1 A. M., at Chase's New Grand, in Washington last week, meeting with success. This week they are in Baltimore.

Olvis was compelled to leave the Dickson and Mustard Humpty Dumpty co. very suddenly at Dayton, O., on Sept. 18, and went direct to his home in Rochester, N. Y., where he will undergo an operation. He expects to resume his position with the co. at Chicago in a few weeks.

Harry Walters is doing so well with Terry McGovern in The Bowery After Dark that he thinks of doing a vaudeville sketch next season. He expects to join the White Rats.

Georgie Lingard has been engaged by Sire Brothers for the Eight Mascottes, and will introduce her skipping rope dance with them.

"Manny" Warner arrived in New York the other day looking hale and hearty after his Summer's sojourn in Europe. He expects to do more business than ever this season, importing and exporting acts.

William Schrode, of the Schrode Brothers, who are playing in La Voyage en Suisse, was badly injured on Sept. 20 by a fall at the Hyperion Theatre, New Haven, Conn.

The great Marons, acrobats, and the great Marinellas, are playing a ten weeks' engagement on the Harold Cox circuit of fairs. Vera Marinella is doing a flying trapeze act seventy-five feet in the air.

Manager T. W. Dinkins has recently added to his already large Vagabonds co. by engaging Morris and Daly, the Celtic team, and the Misses Carney and Topack. The Vagabonds are on their first trip West. The first part and burlesque, by George Totten Smith and T. W. Dinkins, are said to be funny. In the co. are Lillian Washburn, Topack and Steele, the four Mignanis, Flo Jansen, three Nados, and Morris and Daly. The executive staff includes Jess Burns, James Brennan, Ernest Mignani, and Charles Cox.

La Neva has scored a success with both her dancing and the scenic effects of her new act. She broke one of her toes last week, in Syracuse, N. Y., but in spite of that finished out the week. She has canceled two weeks to give her toe a chance to heal.

Manager T. W. Dinkins last week devoted the entire receipts of one performance of each of his two road cos., the Utopians and the Vagabonds, and of the Bon Ton Theatre, Jersey City, for the benefit of the Galveston sufferers. The three performances netted the Galvestonians a goodly sum. All the performers and executive staffs volunteered their services. Mr. Dinkins is a Southerner, and did not allow grass to grow under his feet in aiding his friends "way down in Dixie."

Lillian Russell is still staying at her country house near Far Rockaway, L. I. She goes home on a special train from Long Island City every evening at 10:45. This is expensive, but its exclusiveness and convenience more than make up for the heavy cost.

The La Sortonia Sisters, fencers, have closed a very successful engagement at the St. John (Nfld.) Fair, and have gone to Montreal for two weeks.

Frank Whitman, the dancing violinist, has just finished engagements at Keith's theatres in Providence and Philadelphia, and is booked for J. K. Burke's Pennsylvania circuit, commencing Oct. 1. He will play all the leading vaudeville houses controlled by the vaudeville association before sailing for Europe.

Georgia Gardner, while going through the State Prison at Columbus, O., recently, was startled by seeing a photograph of herself upon the wall of a cell. Her partner, Mr. Muldoon, made inquiries, and found that the man was serving a sentence for

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THE CELEBRATED "KING OF KOINS,"

Who for eighteen consecutive months has "topped the bill" at every house in which he has appeared and has met with phenomenal success in England, Ireland, Scotland, Wales, Austria, Hungary, Germany, Belgium, Holland and France, **BEGS TO ANNOUNCE** to Magicians, Illusionists, Hypnotists, Coin Specialists, Coin Demons, Coin Queens and the Magical Fraternity of the World, that his new work on Conjuring entitled

"MODERN COIN MANIPULATION."

including (now published for the first time) a complete explanation of his World Famous Coin creation, "*THE MISER'S DREAM*," as given by him at the Palace Theatre, London, for nearly 300 consecutive performances.

CONTENTS:

PREFACE.
CHAPTER I.—T. Nelson Downs, "King of Koins." An appreciation.
CHAPTER II.—Full explanation of the Author's original Coin Creation, "THE MISER'S DREAM."
CHAPTER III.—A series of absolutely new and original Coin Passes and Vanishes.
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CORINNE

PHILADELPHIA CALL.

Few vocalists hold a warmer place in the heart of the Philadelphia theatre-goer than the winsome Corinne, and last night the dainty queen of comic opera was seen and heard at her best, her resonant and musical voice being wonderful in its variations and range of flexibility. The comedienne also demonstrated anew her ability as a mandolin player, when, in response to an encore she played a spirited march on that tuneful instrument.

BALTIMORE AMERICAN.

It is only necessary for one to read over this list to gain some idea of the excellence of the program at the Auditorium this week. Corinne was perhaps the one most enjoyed. Her singing was superb. She was encored several times.

BALTIMORE MORNING HERALD.

The singing of Corinne, the star of the Corinne Opera Company, was one of the best features of the programme. Corinne proved a great favorite with the audience and her performance was of a high class.

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A SIMPLE little story of country life, which a rural scene and rural characters can put on the stage. It is so full of pathos and humor that every moment the audience is moved by the sentiment and fun that come forth so naturally. It plays upon the heartstrings of the people, and is always encored time and again. It is a simple story of an orphan child neglected and mistreated by those into whose hands she has been driven by her fate, and when she appeals to the kindness and good humor of "Uncle Hank" for a home, she does not plead in vain. All the settings of this little rural poem are exquisite. The farm yard scene with beautiful moonlight effect, the village school and church are all true to nature, and the dialogue so sweet and pure, pathetic and humorous, that wherever the play is shown it is a great success.

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Burke and Chase Vaudeville Co.

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The Southern Singer.

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MISS HASTINGS

In the big singing and dancing vaudeville act.

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IN VAUDEVILLE.

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MR. and MRS. ARTHUR SIDMAN

Sept. 24 we opened as the American feature with Fulgora's Stars. Our third season—1901, production of "YORK STATE FOLKS."

ARTIE HALL

The Original "GEORGIA COON-SHOUTER" is still "makin' a fuss" in de East. Regards to de "White Rats."

JESS DANDY DANDY JESS DANDY
JESS DANDY JESS DANDY

Personating the Affluent, Healthy and Optimistic Israelite.

Such a successfulness at der Brookline Musical Hall last week! ah, yoi!!! ah, yoi!!!

Agents, or Tremont, N. Y.

John C. Rice AND Sally Cohen

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Extract from Providence News, Aug. 28:

"***FRANK BUOMAN*** and ***ROSE ADELLE*** won instant and marked favor, in ***The Door Key,*** a farcical skit in which for a time pandemonium reigns on the stage while the audience is trying to match it with roars of laughter; the dialogue being crisp and witty, the action brisk and the acting itself capital."

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...to last been in full before ... relieved to ... instances, but ... seen her picture.

... Dewitt in the ... singer, whose ... vantage to fit the ... formed a vaude... name of Hosmer. ... of their act is pleas... ... Dreams About ... with novel light effects.

... for the ... Jessie ... and Carlos Lothian ... Dave Lewis, Ray L. ... a quartette from the Rose of ... Richmond Musical Trio.

... Her Country Home," is the title ... song received last week. It is by Edwin C. ... and George H. Bowen, and is one of the poor... ... ons ever submitted to a long suffering ... public. There is very little rhyme and no reason in it, and when one gets through reading the words he is as wise as before he started regarding the reason why the poor girl left her home in the rural district.

Lee Clark, the four months old son of W. H. Clark, amusement manager of Coney Island, Cincinnati, O., died on Sept. 18.

Ezra Kendall had a very amusing and readable article on one night stands in the Kansas City "World" of Sept. 21.

The Marvelous Dunhams, who made a sensational success in England in their daring gymnastic feats, sailed from Liverpool on the "St. Louis" Sept. 22, and will make their reappearance in America at Proctor's Twenty third Street Theatre next week.

Charles Leonard Fletcher is in Springfield, Mass., this week, as his date at Proctor's has been put back a week or two. His new monologue, "Out of a Job," is said to be a hit.

Billee Taylor got into one of the cars of the Ferris Wheel in Chicago one day last week, when no one was looking. He was tickled over getting a free ride, but stopped giggling when the car stuck at the top and remained stationery for several hours while workmen made repairs several hundred feet below. Billee will buy a ticket the next time he wants to see the sights.

Tom Lewis and Sam J. Ryan made such a hit at the Grand Opera House, Philadelphia, last week that the management held them over for this week.

"I Don't Care what Happens to Me Now," Artie Hall's coon song, is being sung with great success by Josephine Sabel, Clarice Vance, and Genaro and Bailey.

The Partellos are in their seventh week as a special vaudeville feature with the Bennett and Moulton co.

Frank Bueman and Rose Adelle were one of the features at Syracuse, N. Y., week of Sept. 3. They joined Hopkins' Trans-Oceanics at Milwaukee, Sept. 16, making their second season with this co. Mr. and Mrs. Bueman were passengers on the steamer "City of Erie," which was lost for ten hours during the terrible Lake Erie storm on Sept. 11. They say it was an experience they would not care to repeat.

Victor W. Vass, the whistler, has been rendering solos for a phonograph co. recently. He is featuring "My Lady Lu," "Her Name is Rose," and "The Blue and the Gray."

The season at the Cherry Blossom Grove (New York Theatre roof) closed on Sunday evening last with the following bill: Colmis, Louise Gunning, Ida Mulle, Ernest Hogan, Be Witt and Burns, Lee Charmoneses, Grace Orr, Ascott and Eddie, Nat M. Wills, Mayme Gehrue, Pat Rooney, Cook and Sonora, Leigh and Thorne, World's Comedy Four, La Myrene-Heburtes, and the Chapelle Sisters.

Maude Caswell and Arthur Arnold yesterday received the sad news of the deaths of their grandmothers, who died within a day of one another. Miss Caswell has one grandmother still living.

David O'Brien, assisted by Henrietta Herold, closed a tour of J. K. Burk's parks recently, and came to New York for the first time last week. The Association of Vaudeville Managers at once placed them at Keith's Boston Sept. 17, and at Keith's Providence Sept. 24. Their comedy sketch is said to be a go.

Ted D. Marks offered Lady Francis Hope $1,000 a week to appear in the Hashim houses, but she refused.

Judge Gildersleeve last week denied the request of M. Witmark to compel A. W. Tams and T. H. French to furnish a bill of particulars in their suit against him for $5,000 damages for alleged interference with their rights in The Queen's Lace Handkerchief.

Vernon, the ventriloquist, closed his season of parks at Newport week before last. He has his act booked up to February. His new act was a big success in Baltimore and attracted much newspaper notice in the form of interviews. Mr. Vernon's wife presented him a four karat diamond ring while they were in Washington.

Hurtig and Seamon will give a benefit for the Galveston sufferers at their music hall in Harlem. The people appearing there this week have all volunteered and good results are expected. The juvenile band of the Hebrew Orphan Asylum will be a special feature.

Maud Amber is singing George L. Spaulding's new ballad, "My Affinity," to numerous encores. It was the feature of her act at Proctor's 125th Street Theatre recently.

George Henry Trader has written a sketch for Leo La Mun and Maria Franche, in which they will make their vaudeville debut.

Lorraine Armour and Charles Bagsley play Burke's Pennsylvania circuit week of Oct. 1, with Baltimore and Washington to follow. They made such a hit at Toledo that the management has engaged them for the opening week next season.

The Alblons, comedy acrobats, closed with Pain's Battle of Santiago, at Chicago, Sept. 1, and joined Midnight in Chinatown Sept. 2 at the Alhambra, Chicago, for the season, to play the two Chinks and do their specialty.

Cecil Marion, after a short visit with friends in Chicago, returned Sept. 7 to Dawson City via San Francisco, to look after her mining interests in the Klondike.

Sylvia M. Bidwell is considering a very tempting offer to go into vaudeville.

Frank and Ida Williams are now in their fifth week on the Kohl-Castle circuit. They were at the Columbia, St. Louis, last week.

Adele Purvis Ouri, owing to her success at Exposition Music Hall, St. Louis, has been engaged by Col. Hopkins for his Memphis theatre for two weeks instead of one.

Eddie Girard and Jessie Gardner are en route to the coast, returning over the Castle circuit, playing at St. Louis, Cincinnati, and other cities. They will be seen in the East late in December in a one-act play by Herbert Hall Winslow, entitled Mishaid Tourists.

Digby Bell, on account of his great success in Buffalo and Toronto during the past two weeks, has been offered return dates by Manager Shea.

The Sohlkes and their five little "picks" opened their season last week on the Kohl-Castle circuit with great success. The new scenery and effects and Mrs. Sohlke's new gowns were much admired. Mr. Sohlke prides himself on the fact that his is the only pickaninny act that does not introduce a cake walk.

Zuvo and Mlle. Hilda have just closed a season of thirty-six weeks in the leading vaudeville theatres and parks. They have a few more weeks at street fairs, after which they open as a vaudeville feature with the Melville Sisters' own company, to do their new spectacular novelty, for which they will carry special scenery.

Hattie Carmontelle has returned to the regular stage and opened on Sept. 17, at the Standard Theatre, Philadelphia, as Betsey in Wicked London, with success. This week she is playing Uncle Joe, in Gettysburg.

Jacklin and Ingram, singers of illustrated songs, have signed with the Republican State Committee Spellbinders Bureau for the six weeks intervening between now and election day. They will sing popular songs and illustrate them with the stereopticon.

Little Elsie, who played a return engagement at the Grand Opera House, Washington, D. C., recently, was tendered an ovation at every performance. At Baltimore, last week, she duplicated her former triumphs. Everywhere her act is pronounced one of the features of the bill, and the press has been lavish in praise of this clever little girl.

J. D. Cowles has signed to appear in vaudeville with Victory Bateman.

Angela McCall has joined James O. Barrows' company.

J. S. Potts, agent of Vogel and Deming's Minstrels, has gotten out a novel advertisement. At first glance it looks like a package of street car tickets. When the rubber band is removed and the "tickets" unfolded, they turn out to be an ad. for the minstrels.

VAUDEVILLE PERFORMERS' DATES.

ADELL, O. CHAS. T.—H. and B., Brooklyn, 24-29.
... Oct. 1-13.
... Alhambra, London, 1 Oct. 30.
... Brooklyn, 24-29.
Allaire and Grandram—Pastor's, N. Y., 24-29.
Armstrong, Doc—Pastor's, N. Y., 24-29.
Averys, The—Auditorium, Baltimore, 24-29.
Ahearn—Columbia, St. Louis, 24-29.

ADDISON-ELY, GORDON—Chicago O. H. 24-29, Hayes Hotel, Chicago, Oct. 1-6.
Arg, Edna—K. and E., N. Y., 17-29.
Armour and Dumont—Keith's, Phila., 24-29.
Bradford and Carter—Olympic, Chicago, 24-29, Hayes Hotel, Chicago, Oct. 1-6.
Barr and Evans—Proctor's Fifth Ave., N. Y., 24-29.
Burkhardt, Lillian—H. and B., Brooklyn, 24-29.
Barrows, The—Keith's, Prov., 24-29.
Brooks Bros.—Keith's, Prov., 24-29.
Baby Carrie—A. of M., Washn., 24-29.
Berger, Anna Teresa—H. and B., Brooklyn, 24-29.
Branigan, Bob—Columbia, St. Louis, 24-29.
Brown and Harrison—G. O. H., Phila., 24-29.
Bather, Etta—Music Hall, Boston, 24-29.
Beall and Lamarr—Gilmore, Springfield, 24-29.
Baby Hudson—Gilmore, Springfield, 24-29.
Blake, Prof.—Novelty, Brooklyn, 24-29.
Barteime—K. and E., N. Y., 24-29.
Bassignani, Amelia—K. and E., N. Y., 24-29.
Bard Bros.—Proctor's 23d St., N. Y., 24-29.
Baker, Tommy—Proctor's Fifth Ave., N. Y., 24-29.
Burke, Prof.—Palace, N. Y., 24-29.

BRADLEY, FLORENCE—Sheffield, Eng., 24-29, Bradford, Eng., Oct. 1-6, Birmingham, Eng., 8-27.
Burton, Nat—Palace, N. Y., 24-29.
Bonehill, Bessie—Masonic Temple, Chicago, 23-29.
Bunth and Rudd—Masonic Temple, Chicago, 23-29.
Barrymore, Maurice—Chicago O. H., 23-29.
Baby Gladys—Olympic, Chicago, 23-29.
Budworth, Mr. and Mrs.—Haymarket, Chicago, 23-29.
Breton-Runkel Trio—Haymarket, Chicago, 23-29.
Chicago Quartette—Haymarket, Chicago, 23-29.
Canfield and Carleton—Cook O. H., Rochester, 24-29.
Couthoui, Jessie—Keith's, Boston, 24-29.
Cronin, Tim—G. O. H., Phila., 24-29.
Cohans, The—Columbia, St. Louis, 24-29.
Caswell and Arnold—Columbia, St. Louis, 24-29.
Carroll, Johnnie—Keith's, Prov., 24-29.
Crane Bros.—Music Hall, Brooklyn, 24-29.
Colville and MacBride—Keith's, Boston, 24-29.
Christina, Mlle.—New Grand, Washn., 24-29.
Corinne—K. and E., N. Y., 24-29.
Cressy and Dayne—Shea's, Buffalo, 24-29.
Cancello—Mansfield, Pa., 24-29, Brockton, Mass., Oct. 1-6.
Coote, Bert, and Co.—Proctor's Fifth Ave., N. Y., 24-29, H. and B., Brooklyn, Oct. 1-6.
Carus, Emma—Proctor's 125th St., N. Y., 24-29.
Collins and Hart—Proctor's 125th St., N. Y., 24-29.
Clayton and De Shon—Proctor's Palace, N. Y., 24-29.
Chicago Lady Quartette—Keith's, Boston, 24-29, Keith's, Phila., Oct. 1-6.
Cheverlé—Novelty, Brooklyn, 24-29.
Cushman, Holcombe and Curtis—Harlem Music Hall, 24-29.
Comet, Imogene—Harlem Music Hall 24-29.
Clifford and Huth—K. and E., N. Y., 24-29.
Claflin Sisters—K. and E., N. Y., 24-29.
Crawthorne and Forrester—Proctor's 23d St., N. Y., 24-29.
Cyreene and Norman—Chicago O. H., 23-29.
Downs, T. Nelson—Bull, Eng., 24-29, Birmingham, Eng., Oct. 1-29.
Davis, Belle—Orpheum, San Francisco, Cal., 24-Oct. 13.
Darlington Sisters—Music Hall, Brooklyn, 24-29.
Davenports, The—Novelty, Brooklyn, 24-29.
Davis, Geo. C.—Pastor's, N. Y., 24-29.
Dandy, Jess—K. and E., N. Y., 24-29, Boston Music Hall Oct. 1-6.

DOLAN AND LENHARR—A. of M., Washn., 24-29.
De Colveaux, The—Keith's, N. Y., 24-29.
Davenport Bros.—Palace, N. Y., 24-29.
Dresser, Louise—Shea's, Buffalo, 24-29.
Derigney Sisters—Cook O. H., Rochester, 24-29.
Dupont and Lothian—Keith's, Boston, 24-29.
Dugwell, Annie—Music Hall, Boston, 24-29.
Doerge Sisters—Columbia, St. Louis, 24-29.
Downing, Robert, and Co.—H. and B., Brooklyn, 24-29.
Deanes, Great—Music Hall, Boston, 24-29.
Dalys, The—Gilmore, Springfield, 17-29.
Dale, Violet G. O. H., Syracuse, 24-29, Empire, Cleveland, Oct. 1-6.
Drawee—Keith's, Prov., 24-29.
Eldridge, Press—Harlem Music Hall, N. Y., 24-29, G. O. H., Syracuse, Oct. 1-6.

ELTINGE, JULIAN—Keith's, N. Y., 24-29, Shea's, Buffalo, Oct. 1-6.
Evans and White—Proctor's 23d St., N. Y., 24-29.
Emerson and Omega—Proctor's 125th St., N. Y., 24-29.
Everhart—Masonic Temple, Chicago, 23-29.
Emmy Mile.—Cook O. H., Rochester, 24-29.
Exposition Four—Music Hall, Boston, 24-29.
Finkowski—Keith's, N. Y., 24-29.
Frank and Don—Keith's, N. Y., 24-29.
Fisher, Mr. and Mrs. Perkins D.—Cook O. H., Rochester, 24-29.
Fields and Ward—K. and E., N. Y., 24-Oct. 6.

FLATT AND STERLING—Olympic, Chicago, 24-29, Haymarket, Chicago, Oct. 1-6.
Farnum and Nelson—A. of M., Washn., 24-29.
Falk, Eleanor—Keith's, N. Y., 17-29.
Fletcher, Chas. L.—Gilmore, Springfield, 24-29.
Foote, Wm.—Olympic, Chicago, 23-29.
Flynn, Joe—Music Hall, Brooklyn, 24-29.
Fox and Allen—K. and E., N. Y., 24-29.
Flora—Proctor's 23d St., N. Y., 24-29.
Frenchelli and Lewis—Olympic, Chicago, 23-29.
Fowler, Bertie—Shea's, Buffalo, 24-29.
Fox and Clarke—Keith's, Phila., 24-29.
Fulke and Semon—Columbia, St. Louis, 24-29.
Francois—New Grand, Washn., 24-29.

FAVOR AND SINCLAIR—Harlem Music Hall, N. Y., 24-29.
Glenroy, James Richmond—Keith's, Prov., 24-29, Palace, N. Y., Oct. 1-6.
Gypsona and Roma—Proctor's 125th St., N. Y., 24-29.
Gallindo—Gilmore, Springfield, 24-29.
Garzia, Nicola—Gilmore, Springfield, 24-29.
Greene and Werner—Keith's, Phila., 24-29.
Grant and Norton—New Grand, Washn., 24-29.
Goggin and Davis—Palace, London, Sept. 24—indefinite.
Gladstone, Lotta—New Grand, Washn., 24-29.
Gardiner, Georgia, and Co.—Haymarket, Chicago, 23-29.
Genaro and Bailey—A. of M., Washn., 24-29.
Grapewin and Chance—Keith's, Boston, 24-29.

GASSMAN, JOSEPHINE—Palace, N. Y., 24-29, Proctor's Fifth Ave., N. Y., Oct. 1-6.
Garrisons, The—Bristol, Eng., 17-29, Burnley, Eng., Oct 1-13, London, Eng., 15-29.
Goldie, Annie—San Francisco, Cal., Oct. 1—indefinite.
Gunning, Louise—New Grand, Washn., 24-29.
Guille, Albert—Proctor's Palace, N. Y., 24-29.
Hall, Artie—K. and E., N. Y., 24-29.
Howard and Bland—Cook O. H., Rochester, 24-29.
Heindl, Alex—Proctor's 125th St., N. Y., 24-29.
Hart and De Mar—Proctor's Palace, N. Y., 24-29.
Harrington, J. W.—Keith's, Phila., 24-29.
Herrmann, Adelaide—Alhambra, Milwaukee, 24-29.
Hawkins, Lew—Novelty, Brooklyn, Oct. 1-6.
Haynes, Gertrude—Proctor's 23d St., N. Y., 24-29.
Holbrooks, The—Keith's, Prov., 24-29.
Hilliard, Robt., and Co.—Proctor's 125th St., N. Y., 24-29.
Herbert and Willing—Proctor's 125th St., N. Y., 24-29.
Harney, Ben, Trio—Proctor's Palace, N. Y., 24-29.
Hickey and Lester—Keith's, Prov., 24-29.
Hill, Hamilton—Proctor's Fifth Ave., N. Y., 24-29.
Harrigan—Keith's, Boston, 24-29.
Hedrix and Prescott—Pastor's, N. Y., 24-29.
Harty, John E.—Keith's, Boston, 24-29.
Hall and Staley—Music Hall, Brooklyn, 24-29.
Huntings, The—Novelty, Brooklyn, 24-29.
Hayman and Hayman—Novelty, Brooklyn, 24-29.
Hills, Four—Pastor's, N. Y., 24-29.
Hart and Vernon—Pastor's, N. Y., 24-29.
Hayes, Flora—K. and E., N. Y., 24-29.
Hiatt, Mr. and Mrs. Dan—Haymarket, Chicago, 23-29.
Holloway Trio—Auditorium, Baltimore, 24-29.
Haynes and Redmond—Gilmore, Springfield, 24-29.
Howards, The—Gilmore, Springfield, 24-29.
Hathaway, Belle—Keith's, Boston, 24-29.
Harlow, Richard—G. O. H., Phila., 24-29.
International Comedy Four—Palace, London, England, July 9—indefinite.
Johnstons, Musical—Orpheum, San Francisco, 9-29, Orpheum, Los Angeles, 30-Oct. 13.
Johnson, Davenport and Lorelle—Shea's, Buffalo, 24-29.
Judge-Todd Family—Chicago O. H., 23-29.
Jennings and Renfrew—Keith's, Boston, 24-29.
Keaton, Mr. and Mrs. Joe—Palace, N. Y., 24-29.
Knoll and McNeil—Herkimer, N. Y., 24-29.
Kingsley, Julia, and Co.—Orpheum, San Francisco, Cal., 30-Oct. 13.
Kleists, The—Novelty, Brooklyn, 24-29.
Kenwick, Annie—Haymarket, Chicago, 23-29.
Kernell, John—Columbia, St. Louis, 24-29.
Leigh and Thorne—A. of M., Washn., 24-29.
Lockhart, Sam—New Grand, Washn., 24-29.
Lagelle—A. of M., Washn., 24-29.
Lewis and Ryan—G. O. H., Phila., 17-29.
Lukens Bros.—Proctor's 23d St., N. Y., 24-29.

LINTON AND WINTHROP—Harlem Music Hall, N. Y., 24-29.
Lowell and Lowell—Harlem Music Hall, N. Y., 24-29.
Lamoines, The—Haymarket, Chicago, 24-29, Chicago O. H. Oct. 1-6.
Litchfield, Mr. and Mrs. Neil—Dockstader's, Wilmington, Del., 24-29, Gilmore, Springfield, Oct. 1-6.
Les Frasuties—Proctor's Fifth Ave., N. Y., 24-29.
Little and Pritzkow—Keith's, Phila., 24-29.
Lyons and Crowley—Pastor's, N. Y., 24-29.
Lee, Henry—Haymarket, Chicago, 23-29.
La Petite Mathilde—Hopkins', Chicago, 23-29.
La Belle Olive—Auditorium, Baltimore, 24-29.
Lafayette—Auditorium, Baltimore, 24-29.
La Mintz, The—Cook O. H., Rochester, 24-29.
Lytton, Elly—Gilmore, Springfield, 24-29.
Leslie and Audley—Gilmore, Springfield, 24-29.
Labelle, Edie—Music Hall, Boston, 24-29.
Link, Billy—Keith's, Phila., 24-29.
Lelliott, Clarice and Lelliott—G. O. H., Phila., 24-29.
Minute Four—Music Hall, Brooklyn, 24-29.
Mills, Harry, and Co.—Harlem Music Hall, 24-29.
Morton, Dorothy—K. and E., N. Y., 24-29.
Mackey, Julie—Proctor's 23d St., N. Y., 24-29.
McKeever, Lizzie—Chicago O. H., 24-29.
Mosher, Baker Trio—Olympic, Chicago, 23-29.
Morton, Jas. J.—Auditorium, Baltimore, 24-29.
Mack, Tom—Cook O. H., Rochester, 24-29.
Mathieu—Cook O. H., Rochester, 24-29.
Munson, Mr. and Mrs. G. C.—Gilmore, Springfield, 24-29.
Manning and Ducrow—Gilmore, Springfield, 24-29.

MANSFIELD AND WILBUR—Orpheum, Los Angeles, 24-Oct. 6.
Murray and Lane—Keith's, Boston, 24-29.
McCloud and Melville—Music Hall, Boston, 24-29.
Murray and Alden—Music Hall, Boston, 24-29.
Marzella, Mlle.—Music Hall, Boston, 24-29.
Manns, The—Keith's, Phila., 24-29.
Manley and Rose—Columbia, St. Louis, 24-29.
Montague and West—A. of M., Washn., 24-29.
Maddox and Wayne—A. of M., Washn., 24-29.
McBride and Goodrich—Keith's, N. Y., 24-29.

MURPHY, MR. AND MRS. MARK—Pastor's, N. Y., 24-29.
Montrell—Music Hall, Boston, 24-29.
McIntyre and Heath—Keith's, Phila., 24-29.
Mertons, The—Keith's, Prov., 24-29.
Morton and Elliott—Proctor's Fifth Ave., N. Y., 24-29.
McMahons, The—Music Hall, Brooklyn, 24-29.
Montgomery and Stone—Music Hall, Boston, 24-29.
Mooney, May—Pastor's, N. Y., 24-29.
Mason and Frances—Proctor's 23d St., N. Y., 24-29.
Mauz and Mozette—Hopkins', Chicago, 23-29.

NIBLO, FRED—Waldman's, Newark, N. J., 24-29.
Nizzarns, Ernest—Palace, N. Y., 24-29, G. O. H., Syracuse, Oct. 1-6.
Nobles, The—Keith's, Phila., 24-29, Keith's, Prov., Oct. 1-6.
Nawn, Tom—Chicago O. H., 23-29.
Newsky—Shea's, Buffalo, 24-29.
Norworth, Jack—Shea's, Buffalo, 24-29.
O'Brien and Herold—Keith's, Prov., 24-29.
Olympia Quartette—Columbia, St. Louis, 24-29.
Osterman, Katheryn, and Co.—New Grand, Washn., 24-29.

OWEN, ADELE PURVIS—Music Hall, St. Louis, 24-29.
Patrice—Proctor's 125th St., N. Y., 24-29.
Prelle, Prof.—Keith's, Prov., 24-29.
Price, Maud B.—Chicago O. H., 23-29.
Pierce, Alice—Keith's, N. Y., 24-29.
Partellos, The—Portsmouth, N. H., 24-29, Plymouth, Mass., Oct. 1-6.
Parker, Prof.—Harlem Music Hall, N. Y., 24-29.
Pupinta—Keith's, Boston, 24-29.
Pierce and Egbert—Music Hall, Boston, 24-29.
Rayston and Rayford—Pastor's, N. Y., 24-29.
Rado and Bertman—Pastor's, N. Y., 24-29.
Raymond, Lizzie B.—Proctor's Fifth Ave., N. Y., 24-29.
Reed Birds—Proctor's Fifth Ave., N. Y., 24-29.
Rae and Broschke—Proctor's Fifth Ave., N. Y., 24-29.
Ritter, Max—Palace, N. Y., 24-29.
Ray, John T.—Proctor's 125th St., N. Y., 24-29.
Russell Bros.—G. O. H., Phila., 24-29.
Ramza and Arnold—Columbia, St. Louis, 24-29.
Rooneys, The—H. and B., Brooklyn, 24-29.
Randalls, The—New Grand, Washn., 24-29.
Ramelo Bros.—Music Hall, Boston, 24-29.
Raymond Musical Troupe—Keith's, Boston, 24-29, Keith's, Prov., Oct. 1-6.
Ransome, John W.—H. and B., Brooklyn, 24-29.
Rice and Cohen—Keith's, N. Y., 24-29.
Raechle, Chas.—Keith's, Boston, 24-29.
Reyle, Mr. and Mrs. Edwin M.—Keith's, N. Y., 24-29.
Redding, Francesca—A. of M., Washn., D. C., 24-29.
Sidman, Mr. and Mrs. Arthur—Novelty, Brooklyn, 24-29.
Stelling and Revelle—Keith's, Boston, 24-29.
Saturna—Music Hall, Brooklyn, 24-29.
Shattuck, Truly—Auditorium, Baltimore, 24-29.
Streator Zouaves—Masonic Temple, Chicago, 23-29.
Stanley and Burbeck—K. and E., N. Y., 17-29.
Summerville, Amelia—Keith's, Phila., Oct. 1-6.
Stanley and Wilson—Columbia, Cin., O., Oct. 1-6.

SUTTON, CHERIDAH—Cook O. H., Rochester, 24-29, G. O. H., Syracuse, Oct. 1-6.
Smith and Campbell—Proctor's 23d St., N. Y., 24-29.
Silvern and Emerie—Proctor's Fifth Ave., N. Y., 24-29.
Sabel, Josephine—Empire, Cleveland, 24-29.
Suttle and Brown—Chicago O. H., 23-29.
Simon, Louis, and Co.—Music Hall, Boston, 24-29.
Stephens, Hal S., and Co.—Lyceum, Baltimore, 24-29.
Stanley and Birbeck—K. and E., N. Y., 24-29.
Sankey Bros.—Keith's, N. Y., 24-29.
Stinson and Merton—Proctor's 125th St., N. Y., 24-29.
Stauffer and Witten—Chicago O. H., 24-29.
Schlke Troupe—Haymarket, Chicago, 23-29.
Schaffer, Severus—Shea's, Buffalo, 24-29.
Smith, Doty and Coe—Auditorium, Baltimore, 24-29.
Sheau and Warren—Keith's, Phila., 24-29.
Scott, Millie—Keith's, Phila., 24-29.
Stanton and Modena—G. O. H., Phila., 24-29.
Stuart, Belle—G. O. H., Phila., 24-29.
Smiths, The—Columbia, St. Louis, 24-29.
Tanakas, The—Keith's, N. Y., 24-29.
Toohey and Lacey—Gilmore, Springfield, 24-29.
Taylor, Billie—Olympic, Chicago, 24-29, Columbia, St. Louis, Oct. 8-13.
Thatcher, Geo.—Keith's, Boston, 24-29.
Teggs and Daniels—Proctor's 125th St., N. Y., 24-29.
Terry and Elmer—Proctor's 23d St., N. Y., 24-29.
Tobins, The—Pastor's, N. Y., 24-29.
Thornton, James—A. of M., Washn., 24-29.
Thurston, Howard—Pastor's, N. Y., 24-29.
Turner, Frank, and Moran, Pauline—Alhambra, London, 24—indefinite.
Thornton, Bonnie—A. of M., Washn., 24-29.
Tourmain Arabs—Olympic, Chicago, 23-29.

UNIQUE, MARIELLE—Proctor's, Albany, 24-29, Proctor's 5th Ave., N. Y., Oct. 1-6.
Uno, Camilla—G. O. H., Phila., 24-29.
Vance, Clarice—H. and B., Brooklyn, 24-29.
Vernon, Lyceum—Baltimore, 17-22.
Van Sickles, Ida, and Co.—Olympic, Chicago, 23-29.
Willis Troupe—Proctor's 23d St., N. Y., 24-29.
Winton, J. W.—Chicago O. H., 23-29.
Wesson and Walters—Olympic, Chicago, 24-29, Haymarket, Chicago, Oct. 1-6.
Williams and Tucker—Auditorium, Baltimore, 24-29.
Wainwright, Marie, and Co.—Keith's, Prov., 24-29.
Whitney Bros.—Wintergarten, Berlin, 1-30, Crystal Palace, Leipsig, Germany, Oct. 1-15.
Watson, Harry, Jr., Co.—H. and B., Brooklyn, 24-29, Proctor's 125th St., N. Y., Oct. 1-6.
Waldon—Keith's, Phila., 24-29.
Winters, The—Keith's, N. Y., 24-29.

WORTH, MARSHALL P.—Proctor's 5th Ave., N. Y., 24-29.
Williamson and Stone—Harlem Music Hall, N. Y., 24-29.
World and Hastings—Hopkins', Chicago, 23-29.
Ward and Curran—Music Hall, Brooklyn, 24-29.
Williams, Gus—Olympic, Chicago, 23-29.
Weston and Herbert—Shea's, Buffalo, 24-29.
Walton and Larne—Keith's, Prov., 24-29.
Welch, Joe—Music Hall, Boston, 24-29.
Williams, Belle—G. O. H., Phila., 24-29.
Webb and Hasson—G. O. H., Phila., 24-29.
Yorke and Adams—Columbia, St. Louis, 24-29.
Zeb and Zarrow—Novelty, Brooklyn, 24-29.
Zeno, Carl and Zeno—Columbia, St. Louis, 24-29.

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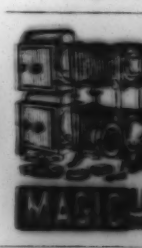
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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—"The Girl with the Auburn Hair" remains at the Masonic Temple Theatre as the feature. This is the fourth week of her present engagement, and she is still proving a great drawing card. Monday evening was a souvenir performance and handsome portrait buttons of "The Girl" were presented by Manager Murdock to all the ladies present. The bill is a strong one this week, and includes Bessie Bonehill, the Great Everhart, Booth and Rudd, and the Streator Zouaves among others.—Maurice Barrymore is at the head of the list at the Chicago Opera House. He and his co. are giving for the first time in Chicago a charming little sketch, Too Sweet to Live, in which Barrymore does as clever work as he ever did. The Todd-Judge Family, Edgar Atchison-Ely, Tom Nawn, Maude Beall Price, J. D. Whiton, Suttle and Brown, Lizzie McKeever, Cyrene and Norman, and Stauffer and Witter are also included in the performance.—The Olympic has Ida Van Sicien and Wallace Campbell in A Sporting Education as headliners. Among the others are Gus Williams, the Toozoonin Troupe of Arabs, Flatt and Sutherland, Baby Gladys, Frenecelli and Lewis, Becker-Baker Trio, Wesson and Walters, William Foote, and Bradford and Carter.—At the Haymarket Henry Lee is giving his Great Men, Past and Present, and Georgia Gardner, the Schike Troupe and their "picks," Mr. and Mrs. Holbworth in A Royal Visitor, Annie Kenwick, the La Moines, Mr. and Mrs. Dan Hiatt, Breton-Runkel Trio, and the Chicago Quartette also contribute to the bill.—Colonel Hopkins' vaudeville list includes World and Hastings, Mazuz and Mazette, and La Petite Mathilde.—Manager Teller, of Hurtig and Seumon's Music Hall, has changed his bill, and this week a new co. is seen in two burlesques, From New York to Peek-In and The Sheik's Shwe. This new house continues to do a good business.—Sam T. Jack's has Watson's orientals, and in the olio are Lillian Beach, Phil Mills and Ruth Beecher, Nale Sisters, Evans and Vilbeq, Scanlon and Stevens, and O'Rourke and Burnett.—The Merry Maidens are holding forth at the Trocadero. Nellie Hanley, Ford and West, Conroy and Lowry, Josie Flynn, Parene and Schutz, and Sam Rice do specialties.—At Irwin's, on the West Side, the Kneipp Cure Burlesquers are on. The vaudeville people are Lillian Durham, Belle Fanchon, and Belmont and Weston.—The Ferris Wheel Park and the Chutes both closed their seasons Sunday evening.

M. A. TWYFORD.

BOSTON, MASS.—Papinta is back at Keith's again, one of the greatest favorites that that house has, and her present visit promises to eclipse those of previous years, for her new dances are especially beautiful. J. K. Murray and Clara Lane, who were formerly leaders in the Castle Square Opera co. and who are prime favorites here, make their local vaudeville debut. The other features are Mary Dupont and Charles Lothian, Carles E. Grapewin and Anna Chance, Jessie Couthoui, James Harrigan, George Thatcher, Belle Hathaway, John E. Barry, Chicago Ladies' Quartette, Stelling and Revelle, Charles Ransohle, Colville and McBride, Jennings and Renfrew, the Raymond Musical Trio, and the biograph.—Rose Sydell makes her first Boston appearance of the season at the Palace this week with her London Belles. The chief features of the olio are the Nelson Sisters, Aimee, Hart, West and Foster, W. S. Shepp, Joseph Mitchell, Mamie Miledge, the Esher Sisters, Hanley, McGowan and Hanley, and James A. Le Clair.—The Gay Masqueraders are at the Lyceum this week, presenting the Savans, Swift and Huber, John and Lillian Hoover, Leroy and Woodford, Kessner and Reid, Maggie Tebeau, and Bessie Stanton.—The Parisian Widows are at the Howard Athenaeum this week, with Eugene Ellsworth and Madge Burt, Snyder and Buckley, Elliott and Aleene, and Falk and Lillie. Henri French heads the house bill, which includes Barr and Evans, Ida Russell, Losh and Hupp, Melrose and Elmer, Marion and Dean, Spedden and Benson, Walters and Tony, and Grace Toledo.—Maggie Cline and Etta Butler are topliners at Music Hall, and the other features are Joe Welch, Louis A. Simon and co., Montgomery and Stone, Romalo Brothers, Montrell, Manole and Walter Deaves, Professor Hurd, Daly and Devere, McCloud and Melville, Murray and Alden, Annie Dingwell, and the Exposition Four.—At Austin and Stone's this week the vaudeville programme is presented by Mack and Ryan, Tottie Tuttle, Rhoad's Marionettes, Wood Brothers, Annie Southard, Higgins and Phelps, Harrington and Harrington, Professor James, Kitty Bingham, Crolius and Stalva, Smith and Blanchard, Brown Brothers, and John Dempsey.—The controversy about Music Hall is apparently settled. The management won the first victory by getting a temporary license, as was told in last week's MIRROR. Then, by means of the city authorities, the case was taken to court and an injunction was asked, and date was appointed for a hearing. The trump card was played by the management when it agreed with the Building Department to make any changes required, such as erecting a brick fire wall, adding ventilating devices and anything else desired, and now they hold the fort in triumph.

JAY BENTON.

PHILADELPHIA, PA.—Matt J. Flynn's Sensation co. is the attraction for this week at the Trocadero. The Kissing Trust, The Watermelon Trust, and Queen of the Opium Palace are the burlesques. The olio includes Keeley Brothers, Verdier Sisters, Collins and North, Josie Le Coy, Mlle. Zittella, Conroy and Keeler, Courtney and Nelson, and Richmond and Clements. Business continues large. Parisian Widows Oct. 1.—Lyceum (J. G. Jermon, proprietor and manager): The Rentz-Santley co., always sure of a hearty welcome here, opened to big business. The new burlesques, Hotel Matrimony and Broadway to Paris, are good. In the olio were the Leonards, Eagee and Wilson, Barrington and Martell, Mlle. Sabina, Polk and Tresk, Charles Robinson, Lottie Elliott, Nina Bertilona, and Laura Wylie. Gay Masqueraders Oct. 1.—Chandler and Robinson's Kings and Queens Burlesque co. is this week's attraction at the Star, where business is constantly improving. The Gay Paree Girls Oct. 1.—The Kensington has T. W. Dinkins' Utopians, that played the Trocadero Theatre last week. Rentz-Santley come to the above house Oct. 1.—At the Arch Street Museum are Zara and Zara, Grace Leonard, Taggart and Cole, George Veeman, Vanleer and Duke, Neville Brothers, and Willett Chatters.

S. FERNBERGER.

WASHINGTON, D. C.—Manager Chase presents to the patrons of the New Grand this week a most attractive bill, that comprised Kathryn Osterman and co. in The Editor, in which the clever comedienne made a distinct hit; Louise Gunning, Lotta Gladstone, Mlle. Christina, Grant and Norton, the Randalls, Francolse, and Lockhart's elephants. Business during the past week was fine.—At the Academy of Music something is always doing. Last week's bill was a crackerjack and business was excellent. Manager Alexander Hushim presents this week Dolan and Lenharr in A High Toned Burglar, Francesca Redding and co. in Her Friend from Texas, Edna Leigh and Sylvia Thorne, Genaro and Bailey, James Thornton, Bonnie Tornton, Montague and West, Farnum and Nelson, Carrie Behr, Lozelle, Maddox and Wayne, and Shean and Warren.—Harry Morris' Twentieth Century Maids are at Kernan's Lyceum. Among the clever specialists are Melville and Conway, Udell and Pearce, Myrtle Tressider, Carrie Massoney, Charles Johnson, and Martella and Mareena. George D. Melville in The Devil's Holiday is a hit, as is also Manager Morris' new picture scheme, "Vision de Art," a recent importation.—At the Bijou this week's attraction is Howard and Emmerson's A New York Girl Burlesque co. In the olio are the Livingstone Family, Williams and Adams, Kitty Nelson, Kelly and Davis, Josephine Harvey, Fisher and Clark, Lilly Lndor, and Howard and Emerson.—Items: Manager Plympton B. Chase, of the New Grand, besides donating the receipts of his Wednesday matinee to the flood sufferers at Galveston, amounting to $631, also contributed the Baltimore Lyceum Theatre Wednesday matinee, amounting to $986.50, making Manager Chase's help alone in one day the magnificent sum of $1,619.50.—Gentry's Dog and Pony Show exhibited here during the past week to crowded attendance.—It is due to Professor Gentry to say that his contribution to the relief fund was entirely voluntary on his part, without any solicitation whatever.—Wallace's Big Show is scheduled for Oct. 1 and 2 on circus grounds corner North Capital and M.—Paul S. Farnum, assistant manager and press agent of the Academy of Music, left to-day for Philadelphia to assume the business management of the Park in the interest of the Messrs. Hushim.—Manager Hushim, of the Academy, will shortly present Sunday performances twice a day.

JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): An exceptionally strong bill 17-22 drew huge houses. Chrice Vance made a hit of huge proportions. Kitty Mitchell also scored heavily. The Highball Family, presented by Mr. and Mrs. Edwin Milton Royle, won many laughs. Howard Thurston, Almont and Dumont, Elinore Sisters, Americus Comedy Four, Pierce and Egbert, Colville and McBride, John E. Barry, Green and Werner, J. W. Harrington, and the biograph were all excellent. 24-29: Marie Wainwright and co., Sam, Kittie and Clara Morton, Herr Charles Preile, James Richmond Glenroy, Hacker and Lester, Johnnie Carroll, biograph, Drawee, Brooks Brothers, Josie and Willie Barrows, O'Brien and Berould, the Holbrooks and Walton and Larue.—Olympic (Spitz and Nathanson, managers): Little Egypt Burlesquers opened 17 to S. R. O., and made a hit. The olio presented Gruet and Gruet, Mae Taylor, DeGroff Sisters, Al. C. Lawrence, Markey and Stewart, Rawson and Baisley, and Little Egypt. Business good. Cracker Jacks 24-29.—Westminster (George H. Batcheller, manager): Carr's Indian Maidens, headed by Pearl Marquem, presented a bright programme 17-22. Cunningham and Smith, La Mar Sisters, Bessie Phillips, Dick and Kitty Kummins, Swan and Bambard, and Barron and Forrest are in the co. Business good. Dainty Paree Burlesquers 24-29.—Items: Managers Batcheller, of the Westminster, and Carr, of the Indian Maidens co., gave the entire receipts of the matinee performance 21 to the Galveston Relief Fund.—Francis Westgate, ticket agent at Keith's, was married in this city 14 to Lillie F. Andrews, a member of the U. S. Talma Ladies' Military Band. The employes of the house presented him with a beautiful silver service. The presentation took place on the stage after the evening performance 17. Mr. and Mrs. Westgate have the best wishes of a host of friends.

HOWARD C. RIPLEY.

ST. PAUL, MINN. The Star has already established a reputation that has brought increased patronage. The Burke and Chase Vaudeville co. gave an especially good entertainment 16-22 to crowded houses. The co. is headed by Adelaide Herrmann. Madame Herrmann displayed remarkable skill in the performance of some difficult tricks. Mr. and Mrs. Jimmie Barry made a hit in their clever sketch, Mrs. Wilkin's Boy. Wells G. and Carrie M. Dewaux, Mabel Muitland, Zimmer, McMahon and King, Howard's dogs and monkeys are also in the co. Fred Irwin's Majesties 23-29.—Tivoli (John Straka, proprietor): Mac W. and Harold Vane continue to entertain large audiences 17-22.—Ellsworth's (Charles Ellsworth, manager): Week 17-22: A pleasing entertainment is given by Charles Ellsworth, Blanche Ward, Amy Cameron, and Bessie Cunningham.—Little Bijou (George Russell, proprietor): Margaret Grace, Polly O'Neil, Mabel Ward, and George Hart are pleasing good patronage 17-22.—Item: The foundation is being laid for a new vaudeville theatre, to be completed this Fall. The site is on Bridge Square, centrally located. The theatre is being erected by a wealthy co. of Milwaukee.

GEORGE H. O'BRAVE.

CINCINNATI, O.—Harry Bryant's Burlesquers are giving an excellent performance at the People's this week. In the olio are Lee and Chapman, Nolan and White, and Perry and Burns. The bill at the Columbia is scarcely as strong as those of the opening weeks, but has, nevertheless, some very pleasing turns. Papinta brings several new fire dances, and Willard Simms, as usual, is excellent. Others are Winton, the ventriloquist; the Toozoonin Arabs, Polk and Kollins, Rice and Elmer, and Edna Collins.—Items: The death of the late Edna Bassett Marshall was a great shock to her many friends in this city, where she was born and lived until after her marriage. The local Musicians' Union have blackballed the trombonist of the Columbia orchestra, because he was brought from the East to fill the position. Manager Anderson has about determined that the easiest way to avoid a conflict will be to abolish the orchestra and substitute a piano. If this plan is carried out five musicians will be out of work instead of the one who has caused the trouble.

H. A. STEVENS.

JERSEY CITY, N. J.—Thomas W. Dinkins' Vagabonds Burlesque co. came to the Ben Ten 17-22 to fine patronage, the house being sold out at each evening performance. The entertainment is pleasing, has handsome scenery and magnificent costumes. The olio is strong, with Flo Jansen, Barrett and Learned, the three Nudos, Lillian Washburn, Topack and Steele, and the Magnani Family. From the Tenderloin to Tokio is the concluding burlesque, and it goes with snap and vim. All the parts are well taken, especially those of Lillian Washburn and George Topack. Victoria Burlesque co. 24-29. Royal Burlesquers Oct. 1-6.—Items: The Nudos, acrobats; Magnani Family, musicians, and Barrett and Learned, sketch, are hits with the Vagabonds co.—Manager Dinkins will give a benefit for the Galveston sufferers 25. The Vagabonds co. will appear, augmented by a number of volunteers.—Jesse Burns, well-known here as an astute manager, represents the Vagabonds co.—James Brennan, of this city, is doing the advance work for the co.

WALTER C. SMITH.

WAUKEE, WIS.—A crowded house greeted Hopkins' Trans-Oceanic Star Specialty co. at the Athanium 16. The performance was first class, and the audience applauded each number vigorously. The following were in the bill: The Marvelous Keopers, Bessie Monroe, Will H. Fox, Frank Bowman, and Rose Adelle, A. O. Duncan, Barnes and Sisson, the Allison Troupe, and Clayton, Jenkins and Jasper. Week 23-29: Adelaide Herrmann, assisted by Mosahon and king. Mr. and Mrs. Jimmie Barry, Mabel Maitland, John Zimmer, Professor Howards, and De Acosta and De Veaux.—At the Star the Broadway Burlesquers presented an excellent performance to a packed house 16. A very clever burlesque entitled The Whining Woman, was offered, in which Harry Le Clair scored a big hit. The specialties were good and included Lucey Buskell, Louise Carver, Gene Pollard, Harry Le Clair, Hanley and Jarvis, Daily and Hilton, and Vera Barte. Rider's Night Owls 23-29.

CLAUDE L. N. SOERIE.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; F. F. Nash, resident manager): An entertainment, in which several of the co. that closed 15, assisted by local talent, was given 16 for the benefit of the Galveston sufferers. The receipts were over $300. Opening 17, the large audiences were entertained by Manning and Prevost, Gus Williams, Gardner Brothers, Herbert and Willing, Emerson and Omega, Tommy Baker, the Howards, and Haight and Dean, Isabella Urquhart and co. 24.—Gaiety (Agnes Barry, manager): The Imperial Burlesquers made things hum 17-19, and the business was good. In the olio were Dunmody, Whitelaw and Stewart, John E. Cain, and Phillis Ruffell and Fred Bulla, Blanche Newcombe, one of the prettiest soubrettes on the road, and Barton and Ashley. Rice and Barton Burlesquers 24-26.

CHARLES N. PHILLIPS.

SAN FRANCISCO, CAL.—There was a very enjoyable bill at the Orpheum 3-10, but it was still suffering a slight lapse of its usual excellence. Howe, Wall and Walters were very amusing, and Gertrude Mansfield and Caryl Wilbur were very good in a clever little sketch. Lew Hawkins finished his engagement this week, and established himself as a great favorite. The Nonetty Troupe of acrobats, Lavender and Thomsen, and Mr. and Mrs. Tobin were among the attractions. The appearance of new talent 10-17 brought the bill up to its old standard. Jessie Bartlett Davis, the great contralto, and Querita Vincent, top the bill. Miss Davis's sweet voice has lost none of its charm, and she won the whole audience. Miss Vincent is also very popular. Other new attractions were Young American Quintette and Johnson and Deane.

DE GUY SIMPSON.

BALTIMORE, MD.—The Great Lafayette Show is the attraction at the Auditorium. In the co. are Williams and Tucker, Truly Shattuck, the Holloway Trio, La Belle Olive, James J. Morton, Canfield and Carleton, Smith, Doty and Coe, the Averys, and Lafayette. Johnstone Bennett's co. will follow.—The bill this week at Chase's Lyceum is made up of Annie Meyers, Wright Huntington and co., Clipper Quartette, the Hal Stephens co., Herbert's dogs, Frank Jones and Lillian Walton, the Brothers Gloss, and Rosaire.—Rice and Barton's Rose Hill English Folly co. is at the Monumental. It will be followed by the Cracker Jacks.

HAROLD RUTLEDGE.

OMAHA, NEB.—The Creighton-Orpheum opened the regular season 16, and presented a fine list of performers. Eddie Girard and Jessie Gardner were heartily received. The dancing of Mazie King was a treat. Others are the Juggling Johnsons, Belle Davis, the Mecker-Baker Trio, Caroline Hull, and the cosmograph. Business is large, a number being turned away on the opening night.—At Miseo's Trocadero week 16 Watson's Oriental Burlesquers are drawing good houses. The proceeds, matinee 19, are to be donated to the Galveston sufferers.

J. R. RINGWALT.

TORONTO, CAN.—Shea's (M. Shea, manager): Digby Bell was the star week 17, and made a big hit. The Hungarian Boys' Band was another special attraction, and their music proved very enjoyable. Alice Pearse gave some clever imitations. Others were Mr. and Mrs. Perkins Fisher, the Ouiskany Trio, and Josephine Sabel. Reilly and Woods co. 24.—Royal (A. E. Moore, manager): A local aggregation, traveling as the Pan-American Burlesque co., gave a very fair entertainment to a fair house 17. Future plans undecided.

J. V. MCAREE.

CLEVELAND, O.—The bill at the Empire 24-29 will be as follows: Josephine Sabel, Virginia Kline and co., the Hungarian Boys' Band, Morris' ponies, Kelly and Violette, and John and Etta Gilroy.—Irwin's Big Show, which is always a welcome visitor, will be the attraction at the Star 24-29.—Item: Harry Scott, for a number of seasons press agent at the Star, and who has many friends in this city, is serving in a like capacity at the Duquesne in Pittsburg.

WILLIAM CRANSTON.

PITTSBURG, PA.—Waldron and Bryant's Trocadero Burlesquers are at the Academy 17-22. The olio includes Larry Smith and Mamie Champion, Jack Crawford and Blanche Washburn, Lew Palmer, Cohen and Gardner, Nelson, Chesterretti and Demonio, and others. Next week Miseo's City Club. Frank Hoyt's Marionettes, Master Leutscher, and Little Cupid in their singing and dancing sketch, and the Lone Star quartette are at Kennywood Park 17-22.

L. W. MENDENHALL.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): A fine bill was put on for the opening 16-22. Ezra Kendall, the champion gag projector, Hallen and Fuller, in A Desperate Pair; Caron and Herbert, Fisher and Carroll, Grent and Grant, Joseph Adelman, and the Wartenburg Brothers made up an unrivaled list. Crowded houses the rule. During the Summer the Orpheum has been beautifully redecorated. Manager Lehman has also added a private office on the side of the lobby.

FRANK B. WILCOX.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Mlle. Marzella and her birds are the feature week 17-22. Others were Johnson, Davenport and Lorella, Frank Gardner and Lottie Vincent, James Glenroy, the Exposition Four, La Blanc Sisters, Matthews and Thompson, Lane and Annie Connors, and McGuire and McCarthy.

JANE MARLIN.

MINNEAPOLIS, MINN.—Fred Irwin's Majestic Burlesquers presented an excellent bill at the Lyceum week 16, opening to good business. Otto and Morgan, Bailey and Madison, Catherine Dahl, and Percy Welling contributed taking features. Manager Welling is meeting with great success.

T. C. CAMPBELL.

SOUTH BEND, IND. Springbrook Park (C. B. Williamson, manager): Week 10-15: Mack and Armour, Renard Brothers, Zavo and Mlle. Hilda, Lawler and Percy Johnson and Lundin, and the cehematographe drew big crowds. Week 17-22 closed the vaudeville season with an unusually strong bill, the Hibbs Thomas co. and the Willards, in their musical act, being the leading features. The Passion Play pictures were shown 16 to capacity.—Items: The first regular season just closed at Springbrook Park, under the efficient management of E. E. Williamson, has been a most successful one. The attractions have been of a high standard and the patronage most liberal.—Mrs. Willard, of the Willard musical team appearing here this week, was formerly Kittie Rents, of this city, where she has many friends.

SAVANNAH, GA. Bijou Theatre (Abb Smith, proprietor): Week 17: Olio: Mazie La Verne, Margery King, Maud L. Davis, Ned Barry, Blanche Dowley, Velnah and Doyle, Sophie Clifford, De Varde Brothers, Lou Fulman, Hurley and West, and the Klondyke Trio. Large audiences nightly. Performances good.—Barton's Auditorium (James M. Barton, proprietor): A very fine performance week 17, with Hanson and Drew, Axtell and Axtell, Southern Trio, Truehart, Dillon and Ward, Grace Man Dell, Georgie Carson, Minnie Patterson, Pauline Zahn, and Susie Howard. A benefit will be given for the Galveston sufferers 21.—Ocean View, week 17 (last of season): Kimura Sisters, Riley and Hughes, Castella and Hall, Fush and Gordon, and Collins and McDell are giving a very fine performance, but owing to the cool weather the attendance has fallen off.

DORCHESTER, MASS.—Cook Opera house (J. H. Moore, lessee; J. E. Wiggins, resident manager): Fine audiences greeted an excellent bill week 17-22. The bill included the Sisters Lawrence, Manning and Davis, Williamson and Stone, Inez Forman and J. E. Ogilby, Jr., the Harmony Four, Edith Sinclair and M. Favor, May Money, W. C. Fields, and others.—Empire (H. C. Jacobs, lessee; Strauss, resident manager): Business fair. Week 17-22: The bill included Lavender Richardson, Rita Carter, Sheridan and Forest, the Brothers Abbadeo, Baker and Bunnell, and Dean and Jose.

SYRACUSE, N. Y.—Grand Opera House (Lyman and Shubert, managers): The bright particular star of the opening bill 17-22 was the Automobile Girl, which introduces Miss Darrell, a young man and two boys. It has pretty music, light effects and costumes, and some beautiful special scenery. It should be a hit everywhere. Others on the bill, all of whom scored, were Lew Sully, Hawaiian Queens, Violet Dale, Maddox and Wayne, Cooke and Clinton, J. W. Stoner, Emmy's terriers, Fish and Quigg, and La Vega.—Bonfee (Watson and Bagg, managers): Dark 17-22. Hurtig and Semon's A Social Maid 24-29.

SPRINGFIELD, MASS. New Gilmore (F. F. Shea and Co., managers): First three days of week 17, Murray and Allen, Mr. and Mrs. Augustine Neuville, Tom Browne, Crane Brothers, Margaret Scott, Fuller, Mohler, and Lytle, and West and Williams. Thursday, Friday and Saturday, Emily Lytton, Lizzie and Vinie Daly, Murphy and Willard, Fenz Brothers, Baby Hudson, and the Neuvilles, Murray and Allen.

DETROIT, MICH.—As usual, Wonderland was crowded at every performance week 17. The bill included the Mascottes, the Semon children, accompanied by Baby Primrose; Clifford and Dixon, Bertie Fowler, and Virginia Kline and co. in a farce, entitled The Brunette.—The Capitol Square offers Sam T. Jack's own Burlesque co., including Mabel Hazelton and Peter Griffith.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): Lew Hawkins' clever work brought down the house, which was crowded to the doors. The acrobatic feats of the Nonetty Troupe were appreciated. The performances of the Newsky Troupe, Anulm and Wagner, the Black Eatons, and Macart's animals continue to please. Coming 9-17: Howe, Wall and Walters, Westerman and Wren, and Frances Keppler.

RICHMOND, VA. Casino (Jake Wells, manager): Immense audiences delighted week 17 with a splendid bill, including the two Fantas, Amann and Hartly, Adelina Rostino, Criminalins and Gore, Elm, Bonnell, Burr, and Lubin's moving pictures.—Item: Manager Burr, and Lubin's moving pictures will give special matinee 20, and the gross receipts will be donated to the Galveston sufferers.

LITTLE ROCK, ARK.—Glenwood Park (C. F. Taylor, manager): Large and well pleased audiences greeted Mack and Elliott, Harry Grady, Jewel Lewis, Bertie Hudspeth, Diamond Brothers, and Professor Rubes week 10-17.—Item: Bertie Hudspeth, a Little Rock girl, made her debut on the vaudeville stage, and created a good impression. Mahara's Minstrels 17.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Large business ruled 17-22. Chester Simpson, Tom Bromne, Lizzie and Vinie Daly, Brown and Harrison, Fuller, Mohler and Lytle, and Crane Brothers pleased. A hastily prepared benefit performance 16 for the Galveston sufferers netted $267.

NEWARK, N. J.—Waldmann's held the usual crowd at the opening of the Rentz-Santley co. 17. In the co. are Lottie Elliott, Joyce and Wilson, Laura Wyble, Salina, Barrington and Martell, James and Sadie Leonard, and Polk and Trask. Hyde's Comedians 24.

LOUISVILLE, KY. Buckingham: Wine, Women and Song week 16. In the co. are Kine and Gotthold, Rackett Brothers, Gilbert and Goldie, the Jenny-Eddy Trio, and Sheehan and Kennedy. The afterpiece, The Real Mr. Riley, was side splitting. Bryant's Australian Burlesquers 23.

ATLANTIC CITY, N. J. Young's Ocean Pier (Norman Jeffries, manager): An excellent bill has pleased fair audiences this week. The bill is Wolf and Milton, Daly and Devere, Signor Bartelmes, Wilson and Leicester, Smith, Doty and Coe, Billy Carter, and the Quaker City Minstrels.

PATERSON, N. J. Bijou (Ben Leavett, manager): Victoria Burlesquers 17-22 to good sized and well pleased audiences. In the olio were Aggie E. Behler, Reed and Gilbert, St. Clair and Celeste, Curtis and Sidman, Morrell and Evans, and Weiland. Scenic effects good. Gay Morning Glories 24-29.

LYNN, MASS. Gem (William Crawford, manager): This house opened 15, thoroughly renovated, with the same staff as last year. The following co. is pleasing good business: Collins and Mudell, Ethel Robinson, the De Kavens, Mabel De Silver, and Karl and Karl.

WEST SUPERIOR, WIS. Gem (W. S. Campbell, proprietor, Clarence Leonard, manager): Week 17-23: Castle Sisters, the Ellis, Ollie La Mont, three Kennison Sisters, Frank Le Row, James Keegan, Ida Moncrief, May Loveland, Frankie Gardner, Jack O'Brien, and stock co.

ATLANTA, GA. Imperial (Wily Williams, manager): Good business week 12. Week 17, new bill put on to good houses. Wily and Nellie Williams, J. C. Barton, Eddie Carroll, Ed Mason, Agnes Clark, and Ken St. Clair deserve mention. Change of bill 24.

CHICOPEE, MASS. Dewey (George La Barr, manager): This house opened 17 to fair business. The bill includes Robbins and Trenaman, Spencer Brothers, Mable Leslie, McCloud and Melville, and Emerson and Lynch.

HOUSTON, O. Idora Park Casino (Edward Stanley, manager): The Park is still open, and will continue for two weeks more. Week 15 bill includes Dewey and Karsten, Armour and Esguiex, J. C. Nugent and Grace Fertig, and Carmanelli and Lucille.

GALION, O. Seccanium Park Casino (Ed H. Ranzer, manager): Week 10: Bon Ton Burlesquers. Strong bill, pleasing large audiences. This closes the season at this house. A Street Fair and Carnival will be held 26 and 27.

EASTON, PA. Wonderland (Otto Rost, manager): The Butterfly Extravaganza co. closed a successful engagement 15. Honan and Kearney opened 20 in The Colonel and I to big business.

BAKER CITY, ORE. Savoy (George Miller, manager): Week ending 16: Billy Sylvan, Ed Barrett, Bob Romalzo, Jessie White, Della Sylvan, and M. J. Lenhouse pleased good audiences.

LOWELL, MASS. Savoy (Frank G. Mack, manager): Jessie Couthoui, Lawrence Crane, James W. Brigham, Delmore and Wilson, Harry West, and Conditt and Morey 17-22. Good houses.

RICHMOND, IND. Highland Park Casino (J. H. Dobbins, manager): Dupree and Dupree, the Allins, Ritchie and Ritchie, week 17. Business fair. Season closes 27.

SCRANTON, PA. Gaiety (Harvey B. Long, manager): The Vagabonds 27-29.

ENGAGEMENTS.

James P. Cox, for Blanche Walsh.

C. Harry Kittredge, for A Spring Chicken.

J. C. Williams, for the role of Monsieur Pomba in the Zaza road company.

Mamie Forbes, with Peter F. Dailey.

Amy Muller, for Florinne in Zaza, having resigned from Peter F. Dailey's company.

Edd S. McFadden, as assistant treasurer at the Amphion Theatre, Brooklyn.

Alphonz Ethier, re-engaged by Lichter and company as stage manager with Mrs. Le Moyne.

Grace Orgon, the English contralto, with Dunne and Ryley, for Florodora.

Taylor Granville, for a leading character part with Josephine Hall in A Military Maid.

Stanley Ringold, with Johnstone Bennett.

George W. Denham, with Joseph Jefferson.

Ernie Voshmer, with Lew Hill.

Little Ruby and her mother, Kate A. Johnson, with E. S. Willard.

J. F. Edgar, for Reaping the Whirlwind.

Ralph Lewis, with James K. Hackett.

William S. Hill, as Ebenezer Todd in The Village Postmaster.

Charles B. Hawkins, with Henry Miller, for The Only Way.

C. J. Mullen, with Joseph Murphy.

Frank G. Budd and Augustin McHugh, with Ross Whytal.

Ben DeBar, for A Hot Old Time.

Frank Young and W. A. Lavelle, with Charles B. Hanford.

MATTERS OF FACT.

Ben Graham, for Her Majesty.

Russell Lemon on the Rhine.

Gilmore Scott, for the party.

Robert M. Eagle, Boy, for Two Johns Company.

Alice Blossom Kingsley, for A Rough Rider's Romance.

P. Morton Shand, for Leslie Carter.

Sept. 29.

Maryland in the Revolution.

George Summers, for Mrs. Carter's Daughter from Ostend.

American Amusement Association of Chicago.

Tony West has won flattering mention for his performances as Joel Whitbeck in The Dairy Farm.

The Robinson Twin Sisters, who do an act in vaudeville entitled The Two Soubrettes, are being backed by Hasson Ben Ali, with offices at Hopkins Theatre, Chicago, Ill.

Conneaut, Ohio, has a population of 10,000, made up largely of a theatre-going element. Manager C. E. Ackley has a few dates still open.

Good repertoire companies can put in paying weeks at the Bijou Opera House, at Latrobe, Pa.

J. J. Spies has been appointed the sole agent for the play Pawn Ticket 210, which is the exclusive property of Lotta Crabtree. All productions not authorized by him will be prosecuted.

William S. Hill was engaged at short notice by Manager Rosenquest, for the part of Ebenezer Todd in The Village Postmaster, and scored handsomely at his opening performance at the Grand Opera House, Philadelphia.

Cadwallader, after closing himself successfully with a promising road attraction.

George W. Denham will be a member of Joseph Jefferson's company for his Fall tour. He can be signed after Nov. 24.

Fannie Denham Rouse, after a Summer season of recuperation at Mountaindale, N. Y., returned to the city last week. She is open to offers for grand dames or character roles, in which she is unexcelled.

The Roe and Feuberg company had the largest opening recorded at Ogdensburg last week, the S. R. O. sign being brought out. The local press speak in high praise of the company and plays. Charles H. Hubbard, manager of the theatre, says it is the best popular price company he has ever played.

Charles J. Reil, who has been summering in the mountains during the hot spell, returned to the city last week. He has not signed for this season.

Mahler Brothers, of Sixth Avenue and Thirty-first Street, have gotten in a full line of dry goods, millinery, haberdashery, etc., for Fall and Winter wear. They have the largest assortment of dance underwear in New York.

Burlesque and farce-comedy organizations can secure October and November time at the Empire Theatre, Rochester, N. Y., by addressing H. C. Jacobs.

Edwin Rostell wants a good leading and heavy man with a legitimate experience to complete his company.

Grant Parish reports excellent business for his star, Alden Enos, in A Poor Relation. Mr. Enos was selected by Sol Smith Russell and Fred G. Berger to play the part of Noah Vale, and the critics say that the selection was a wise one.

J. M. Ward wired from Chicago yesterday: "Lincoln J. Carter's new play, Down Mobile, played to S. R. O. at both performances Sunday at the Alhambra, many people being turned away. The play is a success and the production noteworthy."

Garland Gaden and Laura Lorraine opened with Blue Jeans, at Syracuse, last week and scored hits in the leading roles.

Anna Boyd, who is playing the lead in A Hindoo Hoodoo, will leave that company Oct. 19 and may then be signed for the rest of the season.

Sanford Dodge will play only three-night and week stands this season. He wants a leading man and a heavy to complete a strong company he is organizing to present The Three Musketeers, Quo Vadis, Merchant of Venice and Monte Cristo.

E. M. Hadley, associate manager of the Flora De Voss company, is in town this week.

ARTHUR C. AISTON'S STAGE DEBUT.

Charles E. Blaney's Across the Pacific company recently played at the Baker Theatre, Rochester. To follow this attraction one week later at the same house was Arthur C. Aiston's Tennessee's Pardner. Mr. Aiston, who is traveling in advance of his company this season, saw a chance to get some of his new paper unlquely displayed to the gaze of the Saturday night audience, provided he could get the consent of Mr. Blaney. So after the matinee, in company with Gaillard and Matthews, of the same company, he inveigled the unthinking Harry to a place of refreshment, where his consent was gained. At night, when the third act was set—the scene in Across the Pacific when the company of volunteers take the boat for the Phillipines—Aiston put a handsome one-sheet on a box at the centre of the stage. He was just finishing tacking the three-sheet upon the side, where it was in the glare of a calcium light, when Blaney gave the signal and up went the curtain. Aiston nearly fell off the high stool when he saw what Blaney had done, but he recovered his composure and made a speech to the audience, telling them that his son Harry was always full of such tricks, but that he would never do such a thing again after he got through with him that night. He said that they had enjoyed Across the Pacific, with its snap-shot comedian, its red flag waving leading man, its villain who didn't smoke cigarettes, and its baby Gatling gun, but with all these it wasn't one, two, three with Tennessee's Pardner. He said he was sorry it wasn't Blaney's opening night, or he would have told them to advise their friends to save their money until the next week. In fact, Aiston held the stage for several minues, and Blaney had to admit that the ringing up of the curtain had been a boomerang for him.

THE WOOING OF MRS. VAN COIT.

The Wooing of Mrs. Van Coit starts in on its regular season with a cast including W. J. Mason, Barry O'Neil, Louis Shea, Chrystie Miller, Harry Clarke, Louis Wassell, Isabel Pitt Lewis, Kate Jepson, and Nelly Walters. The tour is under the direction of Edwin C. Jepson, but as Mr. Jepson will travel with Max Eichman's production, A Rough Rider's Romance, Frank L. Bixby will have the direct management of the company, and will go in advance, while James F. Cosgrove will travel with the company. The music for the play has been written by William Frederick Peters, and Frank M. Stammers will act as musical director.

Married.

ANGELIS—MANTELLI.—Ferdinand de Angelis and Eugenia Mantelli, in New York City, on Sept. 24.

FORD—KIDDER.—Paul Leicester Ford and Grace Kidder, in Brooklyn, N. Y., on Sept. 18.

ROBERTS—FELD.—Joseph Henry Roberts and Lillian Ruth Feld (Lillian Doherty), at Milford, Mass., Sept. 13.

WESTGATE—ANDREWS.—At Providence, R. I., on Sept. 14, Francis Westgate and Lillie F. Andrews.

Died.

ARCHER.—Belle Archer, at Westerly, R. I., on Sept. 19, of hemorrhage of the lungs.

BRYTON.—[illegible] Bryton, in Chicago, Ill., on [illegible].

ELEN.—[illegible] Elen.

GRAHAM.—[illegible].

HAMIL[illegible].—[illegible] at [illegible], N. J., on Sept. 18.

ACTORS IN ALASKA.

Experiences of Mr. and Mrs. [illegible] Cooper at Cape Nome.

[illegible] well-known actor, who has [illegible] Jacob Litt's forces for the [illegible] season, returned to New York [illegible] from a three months' stay at [illegible] Alaskan gold-mining Cape Nome City. Of all men the actor seems to be the least liable to catch the mining fever, but Mr. Cooper, during his tour in the Northwest last season, as a member of the Shenandoah company, caught the gold-seeking malady. He continued his professional work, however, up to the end of the season, in May. Then with his wife, Ann Leonard, he made straight for the new El Dorado at Cape Nome. Returning this Autumn, he brought with him the title deeds to a valuable claim, a hundred or so photographs that he took himself, and a great store of information about Cape Nome and the country lying back of it. Among the photographs are the five here reproduced, showing Mrs. Cooper panning gold at Nome, Mrs. Cooper reading THE MIRROR in the doorway of her stateroom on the steamer, Mr. Cooper on his staked claim carrying driftwood from the beach, the front of the Columbia Theatre, Nome City, and the Alaskan home of Mr. and Mrs. Cooper.

Cooper on his Claim.

"I went over the whole district," said Mr. Cooper to a MIRROR reporter, "traveling on foot, with only a pack-horse for company. It is a tremendously rich country in gold, copper and oil, and already claims have been staked out to a distance of fifty miles back from the coast. I was fortunate enough to get hold of a good property, and shall go back again next Summer to work it. In the meantime I shall follow my regular profession of acting.

"Cape Nome City is laid out immediately against the shore. It is a town of tents and board cabins, much like the camps still to be found in the mining regions of the West. Last June the place had a population of 20,000. Now it has but 6,000, and probably not more than 3,000 persons will spend the coming Winter there. Like all mining-camps, Nome City was flooded at first with men of no experience and with the same amount of money. They rushed like moths toward a flame, and naturally many got singed. It was the same at Leadville, Cripple Creek, Aspen, and indeed at

The Columbia Theatre.

all the boom mining towns in the United States. The poorest man in the world is the man without money or experience in a mining camp—no matter how rich the surrounding country may be.

"As a show town, Nome City is—or was—very good for vaudeville, but absolutely impossible for the legitimate. There are five theatres there, all fronting on Main Street. They are the Casino, the Olympic, the Comique, the Columbia, and the Standard. The Standard was the first theatre built in the camp, and it has been the best and most popular. A man named Consadine brought the frame of the Standard building, a fair outfit of scenery, and a large burlesque company up to Nome City from Seattle. He landed his people, and his building stuff, looked over the camp, and, thinking that the prospects were for certain failure, fled the country. Others took hold of the matter, put up the theatre and have done well with it. The Columbia has also had pecuniary success and is still running.

"Of course, all the five playhouses at Nome are built on the conventional mining camp plan. A barroom occupies the front of the building, next to that is the gambling hall, and at the rear is the auditorium and the stage. The performances begin at eight o'clock and last until one in the morning. Then dancing begins and is kept up until daylight. Rather, I should say, until the natural hour for daylight to come, because during all the time that I was in Alaska it was never dark. The all-Summer daylight was annoying at first, but one soon grows accustomed to it. I think, however, that if darkness came around every night when it should the theatres at Nome would do far better business than they do.

Mr. and Mrs. Cooper and their Domicile.

"A number of theatrical people came to the camp and departed while I was there, but I did not meet many of them—being too busy prospecting. My wife and I lived in a tent of fair size and suffered few discomforts, except during the rains. When it rains in Alaska it seems as though the bottom had drop out of the clouds.

"There will probably be a number of melodramas produced sooner or later having scenes laid at Nome, and it is certain that the authors will make sad mistakes in their atmosphere and details. As a tip for them I will tell you that in Alaska an old prospector is called a 'sour dough,' a tenderfoot is spoken of as a 'chechocker,' and the word 'mush' is used as a synonym for walk. 'Mush' is an Indian word used especially in dog driving.

"Nome City has more female inhabitants in proportion to its men than any mining camp of the past or present. Women are to be seen there engaged in almost every line of work. Also the town is very quiet and orderly, as compared with other new camps, because it is against the law to carry firearms. The place is by no means so remote as one might fancy. My wife and I sailed from there Aug. 14 and arrived here in New York Sept. 3. Both of us will go back again next Summer for a few weeks' visit."

SHOP TALK.

"Chief among life's manifold complications," said the tragedian, "I count these subtle compliments, these manifestly sincere attestations that, no matter how unpretentious our efforts, there will be always some one to note our endeavors; with approval if we merit it, with indifference if we fail to convince. During a somewhat extended professional career I have endeavored to keep this fact steadily in view. There have been times in my case, as doubtless in your own, when I have relaxed. I have invariably regretted the weakness. There have been occasions, at Tankville and Rogers' Corners, when, failing in some particular scene, where I had rarely failed before, I arrived at the conclusion that my audience was of that peculiar class whose capillary appendages encroach unduly upon their vision. So believing, I have for the nonce lost my inspiration, and mayhap toyed with them, as it were. It has always happened that I subsequently learned that, upon that particular night, there was some particular person or persons in front whom, of all others, I would most wish to please or impress."

"Same here," said the fat comedian. "A little slip of that kind had much to do with shaping my destiny. It was ever so many years ago. I won't say just how many, as I am negotiating for a modern light comedy part for next season; but I was a member of one of John Ellaler's stock companies, in the Middle West. One night there was a handsome and conspicuous blonde in an o. p. box. She greeted with a stony stare the side glances of the leading man. She steadily ignored the poses of the juvenile, and gazed out over the audience when the heavy tried to get his work in. With my appearance on the scene her interest seemed to begin. That's one of the disadvantages of playing low comedy. Even peroxide blondes won't take you seriously. They feel at liberty to laugh with you, or at you, as the fit moves them. However, at that early period I didn't see those things just as I have in later years. I began a desperate flirtation. The more I flirted the more she appeared to enjoy it. I have no doubt my winks and mugs amused her after the fashion of the monkey at the museum. But the result was far-reaching. Cozily tucked away in the third row of the balcony was a dear little girl with hazel eyes and dark brown hair, of whom I was really fond. I didn't know she was there. We weren't exactly engaged, but were jogging along in that direction. She dropped me like a hot cake. I couldn't imagine what was the matter until one day I met her little brother coming home from school, and he told me about being at the 'show' with his sister the night I made such funny faces at the 'yaller haired girl in the box.'"

"Whither are we drifting?" asked the tall man.

"Ah, true," said the tragedian. "Pardon me. Those half-dozen epistles suggested a train of thought. With your indulgence I will read just one of them." And carefully adjusting his gold-rimmed eye-glasses he opened a neatly folded, delicately tinted sheet.

"We will omit the superscription," he said, then read as follows:

"... A little party of ladies and gentlemen directly and indirectly associated with literature and the kindred arts feel constrained to write you. We want to tell you with what pleasure we have renewed our acquaintance with the tragedian, the tall man and the fat comedian. Could that delightful trio realize the pleasure they afford to those who catch their bits of wisdom, humor, philosophy and reminiscence, I am sure they would dine together oftener. Am I right in saying reminiscence? It is a question frequently mooted.'" etc., etc.

"It is maintained by many brilliant writers, notably Holmes," said the tragedian, "that every articulately-speaking human being has in him stuff for one novel in three volumes, duodecimo; that an author's first novel is drawn to a great extent from personal experiences, etc. The currents of most lives, though loaded with sand and turbid with alluvial waste, will drop a few golden grains as they flow along toward the vast oceans of eternity or oblivion. Without presuming to place ourselves in the category of men who write books, it is fair to infer that in our post-prandial chat we have been more reminiscent than imaginative. Possibly more traditional than either."

"After all," said the tall man, "man is of all things the most interesting to man. I think it is Emerson who says, 'Man can paint, or make, or think, nothing but man.' And Carlyle thus emphasizes the thought: 'Man's sociality of nature evinces itself by this one fact, were there no other—the unspeakable delight he takes in biography.'"

"The love of biography," said the tragedian, "is as broad as the universe, as old as thought. Goethe has said that there is no man so commonplace that a wise man may not learn something from him. A noble life put fairly on record acts like an inspiration to others. To live with such men in their biographies is to be inspired by their example, and to mix in the best of company. A great divine has said that the Book of Books, the educator of youth, the guide of manhood, the consoler of age, is but a series of biographies of heroes, patriarchs, prophets, kings and judges, culminating in the greatest biography of all, the life embodied in the New Testament. It is part of the national mind, the anchor of national seriousness. The memory of the dead passes into it. The potent traditions of childhood are stereotyped in its verses. To the Christian in all lands it is the one sacred thing, which doubt never dimmed and controversy never soiled."

"To me," said the tall man, "the chief charm of history is its biographical character. In its pages we see persons rather than principles. Historical events are interesting to me mainly as they relate to the struggles, the feelings and the sufferings of those by whom they were accomplished. Through the decades and

Mrs. Cooper Panning Gold.

centuries I can almost catch the echoes of their voices, and what they did constitutes the chief charm of history. We never feel personally interested in masses of men: but we feel for and sympathize with the individual actors, whose biographies afford the most realistic touches in all of the world's great historical dramas."

During these rather ambitious flights the fat comedian had contrived, by heroic effort, to keep awake. As the tall man ended his peroration the comedian "smoked up" long enough to deliver himself of the following:

"Most potent and approved good masters, I have followed with more or less absorbed interest your digressions, your dilations and your inflations. I have observed, as it were, the relative force of descriptive narrative and biography. I do not hesitate to say that I incline to share the enthusiasm of my elongated friend in the matter of biography. I am moved to this conviction by occurrences of comparatively recent date.

"Magazines and other periodical publications have of late been afflicted with an epidemic of reminiscence. The eruption has extended to both sexes and all professions, including our own. Aside from their superlative egotism, the one abiding impression that some of these effusions have left on my supposed mind is the conviction that they could have been made vastly more entertaining, and assuredly less 'caviare to the general,' had they been biographical instead of autobiographical."

MILTON NOBLES.

THE MAN OF STRAW.

My! what a noise, just see the boys,
And hear their laughter ring.
They've all joined hands where shaking stands
The wobbliest kind of thing.
From a ragged suit, and a shoe and a boot,
The queerest ever you saw—
With his old high hat, and his paunch so fat,
They've made a man of straw.
With many a thump they make him jump,
They make him strut and stride.
And how they shout, as he's danced about
And banged from side to side.
They cuff his ears, but he only leers
And nods his silly head,
And bows profound as he's sulled around
And propped with his feet outspread.
Now it seems to me, there are men we see
Whose backbone knows no law.
They seem to go as the winds may blow—
Just like that man of straw.
They flop right down, should they meet a frown:
They'll walk to a line you draw:
They'll wriggle and smirk, and pull up with a jerk—
Just like that man of straw.
On politics' tide, they're bound to ride
In the ship of The Powers That Be.
So they waggle the tongue to the song that's sung
By the bird in the topmost tree.
And every time, they're bound to chime
Right in with the music playing.
Be it classic songs, or Chinese gongs,
Or be it an ass's braying.
In Thespia's realm they know no helm
They bid for the loud guffaw
With a weak-kneed joke—Oh! there's actor folk
Just like that man of straw.

CHARLES T. VINCENT.

GLEN COVE, L. I.

ADVANCE SALE AT METROPOLITAN.

The subscription sale of seats for the season of opera in English at the Metropolitan Opera House began last Monday morning, and during the day a long line of prospective patrons stood before the box-office. It is estimated that fully three thousand persons purchased several seats each for the entire Autumn season of eleven weeks. Seats were also sold for the Spring season, to begin on April 8. The subscription sale of seats for the season of French, Italian, and German opera, under Maurice Grau's management, also began on Monday, and will continue until Dec. 18. Mr. Grau and a number of his principals will sail from Europe late in October, and the company will begin its tour at Los Angeles, Cal., on Nov. 9.

JAMES NEILL GOES IN FOR OIL.

James Neill is credited by the Los Angeles, Cal., dailies with making an investment of several thousands in the oil industry of California. He has organized the James Neill Oil Company, of which he is president. It is incorporated, and includes in its directorate some of the most prominent oil magnates of Los Angeles. Mr. Neill has purchased 160 acres of oil land in the Placerita Canyon and has leased another section in Ventura County. In the event of his wells proving rich Mr. Neill may settle in Los Angeles and direct a theatre there, local capitalists wishing him to undertake such an enterprise.

FAIRS AND CARNIVALS.

The Elks' Fair and Carnival at Louisville, Ky., last week was a marked success, attracting thousands of visitors to the city. The special features of the Midway were made up of the best attractions in that line of amusements.

Knoxville, Tenn., the first city in the South to hold a free street fair and carnival, will have its fifth annual fair October 10. The general committee this year comprises J. C. Stenchi, chairman; H. W. Hull, George W. Murphy, J. A. Hensley, and R. H. Hart. There will be Flower, Military and trades display parades, besides the Manufacturers', Woman's, Art and Negro buildings. The carnival will conclude with fireworks and a grand ball. Several extra attractions are booked and the committee will secure a midway.

The annual fair of the St. John, N. B., Exhibition Association closed Sept. 19, having attracted immense crowds. An excellent co. in the amusement hall included Kelly and Ashby, Auguste Dewell, Rossi Brothers, Powers Brothers, and the Sartonia Sisters. Marsh, the wonderful diver, did his act in the open air and was watched by thousands.

The Clinton County Agricultural Society will hold its forty-fifth annual fair at St. John's, Mich., Sept. 25-28.

Washington, Ind., will hold a free street fair and carnival Oct. 14-6. Cicero Eskridge is president and L. H. O'Donnell secretary.

The Mattoon, Ill., Free Street Fair will be held Oct. 10-13. J. H. Clark is president, T. M. Lytle, secretary, and G. N. Buck, chairman of amusements. On Elks' Day a prize of $200 will be awarded to the best dressed lodge on parade.

The first annual Pottawatomie County Fair, J. D. Phillipps, secretary and manager, will be held at Shawnee, Okla., Oct. 2-5.

The Akron, O., Elks closed their two weeks' carnival Sept. 15. It was not a pecuniary success.

The Nebraska State Fair will take place at Lincoln Oct. 1-6.

The Lehigh County Fair at Allentown, Pa., last week attracted thousands from all over the State. Among the side shows were Frank Bostock's wild animal show, the Cairo Theatre, the Electric Theatre, and Olga, the Maid of the Air. L. R. Walker (Diamond Dick) had the Streets of Cairo and Kiko, the wild man. James Brothers had the Oriental Dancers. Lunette, the flying maid, also drew the dimes.

The following vaudeville people appear at the Mansfield, Pa., Fair Sept. 25-28: Caicedo, Rube Hilton, and Fox and Foxie.

The Denton, Tex., County Fair will hold its sixth annual meeting at Denton Sept. 19-22. A well regulated midway will be a feature.

The Nova Scotia Provincial Fair was held at Halifax Sept. 12-20. The specialties were by Farrel and Starck, Webb and Hassan, the Tennis Trio, Jessie Millar, Hampton's dogs, the Monte Myro Troupe, The Battle of Paardeberg, and fireworks.

The Ottumwa, Ia., Street Fair was opened to 20,000 people Sept. 17 by Colonel W. F. Cody (Buffalo Bill). The weather was ideal and the town was ablaze with yellow and purple bunting by day and elaborate electrical displays by night. The Buffalo Bill Wild West shows performed to crowded tents afternoon and evening, while the numerous side shows and the Grand Opera House did good business. A multitude of small shows were among the attractions.

The Spokane, Wash., Industrial Exposition will be held Oct. 2-16. Some of the best vaudeville talent obtainable has been engaged for the amusement department.

The Central Canada Exhibition was held at Ottawa, Sept. 14-22. The vaudeville bill included the Aurora Zouaves, Lillian Schaffer, La Mondue, Ed Charles, Gruet, Beers and Gruet, Professor Sutherland, the Three Orlos, William C. Hoefler, Professor Ed R. Hutchison and Retta Dunzell, Paputa, and Hand and Teale's The Battle of Paardeberg.

As a result of their carnival, held June 21-16, the Marion, Ind., Lodge of Elks has a surplus of $4,272.16.

The Albert Lea, Minn., Street Fair, held Sept. 13-15, was a great success.

The Macon, Ga., Street and Industrial Fair is being held this week. In addition to the numerous attractions on the streets, three nights will be given up to Pain's fireworks, the special features being A Railway Head-End Collision and The Storming of the Taku Forts. The Macon Lodge of Elks will conduct a country store and vaudeville show.

Winona, Minn., held a most successful street fair Sept. 11-14.

A merchants' carnival will be held at Alton, Ill., Oct. 15-18.

☞Wanted—Attraction for Fair Week, Oct 8-13, Florence, Ala., Opera House, E. M. McDonald, Mgr.

☞Open dates for October for a good minstrel. Address E. M. McDonald, Florence, Ala.

CORRESPONDENCE.

(Continued from page 6.)

Joslin 28.—ITEMS: D. E. Gundaker joined the Bon Ton Stock co. as advance man.—The cantata Ruth is being rehearsed by town people and will be produced at Tremont.—The miners near here continue to work and the Academy business has not fallen off.—The Flints canceled their engagement at Hazleton on account of the strike.—The Reading Co. have sent fifty special Coal and Iron police to guard their collieries. The storekeepers refuse to let the miners have anything on trust.—It is reported that several attractions booked here are holding off. Their advance men have not yet arrived.—Charles Leyburne's mother visited him here 19.—C. E. Holiday tried to lease Centennial Hall Theatre, but could not come to terms with Owner Harry Slater.—Alex Huntzinger, of the Bon Ton Stock co., is a resident of this town.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): A Female Drummer 13; performance excellent. Willis P. Sweatnam, Harry Ladell, and Nettie O'Neil were the favorites. The Royal Liliputians gave The Rivals to good business 14. The little people gave a very good entertainment. The Watch on the Rhine attracted a good sized audience 18. Al. H. Wilson, Mark Price, and Ida Hamilton fill the leading roles. This was the second performance by the co., and it ran very smoothly. A Night in Chinatown 28. Zaza 29.—ACADEMY OF MUSIC (W. E. Worman, manager): Ethel Jeffryn co. closed a week of fair business 15; co. not up to repertoire standard and needs strengthening. Plays presented, A Little Trump, Saved, Back from the Grave, A Family Affair, The Octoroon, and Father and Daughter.—ITEM: Ray Applegate, a Lyric usher, has signed with A Romance of Coon Hollow.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): Henrietta Crosman in Mistress Nell 10; good performance. Way Down East 11; large audience. Vogel and Deming's Minstrels 12; good business. Lost in Egypt 14; poor performance; fair business. A Poor Relation 15 pleased a large audience. Myrkle and Harder co. 17-22 presented Dangers of a Great City, Knobs of Tennessee, For His Sister's Sake, An Indiana Romance, Chispi, A Game of Hearts, The Heiress of Arleigh, Looking for Trouble, and The Defaulter, to large houses. Kellar 24. Wolford Sheridan co. 24-29. Two Little Vagrants 27.—ITEM: The Myrkle and Harder Stock co. in connection with Manager Mishler, gave a special matinee 20 for the benefit of the Galveston sufferers.

LANCASTER.—FULTON OPERA HOUSE (Necker and Gleim, managers): Leyburne's Bon Ton Stock co. closed a week of large business 15. Stetson's U. T. C. pleased large audiences 17, 18.—A Bell Boy failed to appear 19. The Little Minister 21. Wills Brothers' co. 24-26. Over the Fence 27. The Man from Mexico 29. Zaza Oct. 1. Creston Clarke 2. A Night in Chinatown 4.—ITEMS: Wills Brothers' matinee 25 will be for the benefit of the Galveston sufferers.—New Holland, Manheim, Ephrata, and other populous towns in this county will shortly be connected with this city by trolley thus increasing our theatrical patronage.—Business has been large so far this season.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Little Irene Myers co. closed a fair week's business 15. Repertoire: The Ensign, The White Rat, The Beggar and Prince, Little Lord Fauntleroy, The Stowaway, The Two Orphans, Ten Nights in a Barroom, and The Maid of the Mill; pleased audiences. Henrietta Crosman in Mistress Nell 18; good performance; fair house. A Poor Relation 20, Town Topics 22, Kellar 25, Who is Who 26, 27. Metropolitan Stars 29. Flo Irwin Oct. 3. A Ragtime Reception 4.—ITEMS: For the benefit of the Texas sufferers, Little Irene Myers co. gave special matinee 14 of The Beggar and Prince to light business.

SHAMOKIN.—G. A. R. OPERA HOUSE (John A. Oster, manager): Season opened 17 with South Before the War to good business; pleased audience. James J. Jeffries, the pugilist, made his bow, as an actor, here 20, appearing for the first time as Sam King, Sheriff of Three Forks, Montana, in the new play, A Man from the West, to a large and enthusiastic audience, in the third act Mr. Jeffries gives an exhibition of bag punching and sparring; the play is exceptionally well mounted; Ross O'Neal, John J. Tierney, and Elizabeth Steward were well received. King Dramatic co. 24-29.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): King Dramatic co. closed a week of fair business 15. Repertoire last half of week: The Cherry Pickers, The Sporting Duchess, Cumberland '61, and The Victorian Cross. Next Door 18 canceled. The Watch on the Rhine 20. The Man from the West 21. Uncle Josh Weathersby Abroad 22. Barlow and Wilson's Minstrels 26. Under the Red Robe 27. The Little Minister 29.—ITEM: The Hazle orchestra, well known throughout Eastern Pennsylvania, will disband Oct. 3.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Two Little Vagrants 21. Naughty Anthony 22. Under the Red Robe 25. Nashville Students 26. The Prisoner of Zenda 27. Sarah Cowell Le Moyne 28.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Wolford Sheridan co. finished a week 15 to good business, giving last half of week Lady Lil, A Soldier of the Empire, and The Devil's Mine. Anna Eva Fay to large business 17-22. Ethel Jeffryn co. 24-29.

WILLIAMSPORT.—GRAND OPERA HOUSE (F. B. Shalters, resident manager): A Tin Soldier was a tuneful affair 13. A Bunch of Keys pleased large audience 14. Cal Stewart, with a co. that needs some weeding, gave the fourth performance of Uncle Josh Weathersby Abroad 18. The Man from Mexico delighted large audience 19. Finnigan's 400 22. The Queen of Chinatown 25. The Little Minister 26. A Night in Chinatown 27. Under the Red Robe 28. A Rabbit's Foot did not fulfill contract 17.

WILKES-BARRE.—PARK THEATRE (George N. Burckhalter, manager): Hello, Bill 17; good performance; large house. Town Topics 18; fair performance; good business. A Poor Relation 21. Henrietta Crosman 25. At the White Horse Tavern 26. Two Little Vagrants 29. Uncle Josh Spruceby Oct. 1. Lost in Egypt 3. Who is Who 9. Alvin Joslin 12. The Little Minister 13.—ITEM: Nellie Bly Nixon, of this city, is making a hit with the Spooners.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley and Neely, lessees; Charles Hausmann, manager): Finnigan's 400 13; small house; co. poor. Mabel Paige co. 17-22 in The Captain's Mate, The Prisoner of Algiers, The Country Girl, The Brand of Cain, The Clipper, and Tom Sawyer; co. fair; good houses. Bon Ton Stock co. 24-26 in The Princess of Patches, Gettysburg, The Smugglers, The Black Flag, and The Census Taker. South Before the War 27.

READING.—EYERS THEATRE (Thomas Boyd, manager): Metropolitan Stars 22. A Ragtime Reception 26.—ITEM: Leopold, Weston and Bryant's Metropolitan Stars take the road from this place, presenting vaudeville. The performers engaged are: Leopold and Weston, Sherwood and Colville, Miller Brothers, Ella Morris, the Brannigans, Kippy, Wilson and Hathaway, Benzetta and De Lair, and the cinematograph.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, manager): Naughty Anthony 21. Two Little Vagrants 22. Under the Red Robe 25.—ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown, manager): Katherine Rober 10-15 to good business. Repertoire: Killarney, Hazel Kirke, Quo Vadis, Moths, La Belle Marie, A Nutmeg Match, Camille, and Romeo and Juliet. Wolford Sheridan co. 17-22.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (F. Albert Walton, manager): Lost in Egypt 15; fair and pleased audience. Owing to the Curwensville Opera House having been damaged by fire, the Lost in Egypt co. was obliged to cancel their date for 17 at that house. Manager Walton arranged for them to play here on that date, when they drew good business. A Trip to Tramptown 27. The Irish Pawnbrokers 29.

SIOUX FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Otis Cohan co. 13-15 to good business in The Hoosier Girl, Our German Friend, and A Jolly Good Fellow. Little Irene Myers co. 17-22 opened in The Ensign, breaking the house record; co. good. Other plays: The White Rat, Little Lord Fauntleroy, The Stowaway, The Two Orphans, and The Maid of the Mill. The Bowery After Dark 29.

EASTON.—ABLE OPERA HOUSE (W. K. Ineweiler, manager): The Watch on the Rhine 19; fair business. The comedy kept the audience laughing the whole evening. Al. H. Wilson did some clever acting and singing. Walter Perkins 20 in The Man from Mexico kept a well filled house in good humor. Besides Mr. Perkins, Maude Scott, and Nagle Barry were especially good. King Dramatic co. 24-29.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): In Atlantic City was well produced to large houses 12-15. A good performance of Over the Fence attracted large houses 17-19.—ACADEMY OF MUSIC (John D. Mishler, manager): Al. H. Wilson in The Watch on the Rhine 17. Two Little Vagrants 19.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Wills Brothers co. in Besom Friends, In Atlantic City, and Two Old Cronies 17-20. A part of the proceeds of the performances 20 was donated to the Galveston sufferers; co. good; business excellent. The Watch on the Rhine 22. Stetson's U. T. C. 26. The Man from Mexico 28.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Richard Golden 13 in Old Jed Prouty was excellent and was supported by a capable co.; attendance fair; deserved a crowded house. A Trip to Tramptown 14; big business. Side Tracked 15 pleased a fair audience. Because She Loved Him So 18. Francis Morris co. 24-29.

CHARLEROI.—COYLE THEATRE (E. S. Coyle, manager): Vogel and Deming's Minstrels 17; large and appreciative audience. Henrietta Crosman 28.—ITEMS: Captain and Mrs. A. B. French have returned from Europe, and are the guests of Manager Coyle. The Hamilton Bottle Works have resumed operation.

CHESTER.—GRAND OPERA HOUSE (Thomas Haggeneves, manager): The Royal Liliputians in The Rivals opened their season here 12. The play is by John Fowler and contains many laughable situations; good house. Murray and Mack 22. Alvin Joslin 25. The Queen of Chinatown 27. Stetson's U. T. C. 29. Mabel Paige co. Oct. 1-6.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): The Spooners Sept. 17-22 to good business in A Soldier of the Empire, A Wife's Peril, The Two Orphans, That Girl from Texas, Uncle Daniel, and The Little Witch. Flanigan's Ball 27. The Prisoner of Zenda 29.

HARRISBURG.—GRAND OPERA HOUSE (N. Appel, manager): A Poor Relation to a small but appreciative audience 13. Alden Bass in Sol Smith Russell's role, more than filled every claim made for him by Manager Berger. Kellar 15 was heartily applauded. Aubrey Stock co. opened for a week 17; good house.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): Vogel and Deming's Minstrels 14; good performance and business. A Poor Relation 19; satisfactory performance; good house. Old 81 Stebbins 22. Town Topics 25. Henrietta Crosman 26. At the White Horse Tavern 29.

NORRISTOWN.—GRAND OPERA HOUSE (Nathan Appell, manager; Edwin F. Young, resident manager): A Bunch of Keys 15; big business; pleased audience. The Flints 17-22 opened to large audience. The Little Minister 24. Alvin Joslin 26. Stetson's U. T. C. 28. A Night in Chinatown 29.

PITTSTON.—MUSIC HALL (C. C. King, manager): Katherine Rober opened for a week 17 in Killarney to large and pleased audience. Camille and Sapho 18. Killarney and Moths of Society 19; good business. A Bell Boy 25. Barlow and Wilson's Minstrels 28.

WILLIAMSPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Way Down East pleased a good house 13. Vogel and Deming's Minstrels amused a fair audience 15. Macauley Patton co. 17-22, playing Peaceful Valley, The Inside Track, Royal Rags, and Just Before Dawn; full houses.

BENSON.—KANE'S THEATRE (John T. Kane, manager): A Bunch of Keys 18; crowded house; performance excellent. Al Henry's Minstrels Sept. 27. Lawyer Steele from Bangor 28. R. J. Erwood co. Oct. 1-6. Barlow and Wilson's Minstrels 10. The Bowery After Dark 11.

SHENANDOAH.—FERGUSON'S THEATRE (Nathan Appell, manager; E. H. Carpenter, resident manager): The Flints hypnotists, 10-15; fair business. King Dramatic co. 17-22 opened in Hands Across the Sea to a large house. Two Little Vagrants 25.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Somers-Rummel Stock co. in The Deserter, Sapho, The Oath of Vengeance, Not Guilty, and The Belle of Chinatown to fair houses 10-15. The Irish Pawnbroker 22 canceled. The Colonel and I 27.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Goldsmith, manager): The Bowery After Dark 13; good house and performance. Vogel and Deming's Minstrels 19; S. R. O. Uncle Hez 21. Metropolitan Stars 25.

GREENVILLE.—LAND'S OPERA HOUSE (H. W. Holby, manager): Scammon's Side Tracked 14; S. R. O.; audience pleased. Uncle Josh Spruceby 27. A Ragtime Reception 28. Carner Stock co. Oct. 1-6. The Heart of Chicago 8.

BRADFORD.—WAGNER OPERA HOUSE (F. W. Wagner, manager): Gideon's Minstrels 17 pleased large attendance. A Trip to Tramptown 18; poor co.; large house. Hello, Bill 20. At the White Horse Tavern 24. Blue Jeans 26.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Disk and Becker, managers): Kellar 17; good house; excellent performance. A Bunch of Keys 19; fair audience; co. good. The Watch on the Rhine 19. Side Tracked 22.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Henrietta Crosman in Mistress Nell 12; large and pleased audience. A Poor Relation 18 delighted a large audience. A Bunch of Keys 21. Metropolitan Stars 26.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vail, resident manager): Murray and Mack 20. Henrietta Crosman 22. A Stranger in a Strange Land 24.

CLEARFIELD.—OPERA HOUSE (F. E. Clark, manager): Kellar 19; packed house. A Trip to Tramptown 26.—ITEM: Clearfield, by the last census, has increased 2,000.

ELMIRA.—LYCEUM (A. B. Cohn, manager): Season opened 12 with Nashville Students; house packed; audience pleased. Side Tracked 18; S. R. O. Lost in Egypt 22. Auburn Lorton co. Oct. 4-6.

ASHLAND.—GRAND OPERA HOUSE (Frank H. Waite, manager): The Irish Pawnbrokers 15; good business; performances satisfactory. South Before the War 19; fair business; performance fair.

MEADVILLE.—ACADEMY OF MUSIC (E. Hempstead, manager): A Trip to Tramptown 15; fair house; poor performance. Hello, Bill 18; good business; audience pleased. Tennessee's Pardner 20.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Jess of the Bar Z 17 canceled. Hello, Bill 19; fair house. Al Henry's Minstrels 24. At the White Horse Tavern 25. A Lady of Quality 29.

CONNELLSVILLE.—GRAND OPERA HOUSE (Harry Beeson, manager): Hello, Bill 13; large and pleased audience. Vogel and Deming's Minstrels 20. Kellar 24. At the White Horse Tavern 27.

TARENTUM.—OPERA HOUSE (A. C. Gilliland, manager): Old 81 Stebbins 19; packed houses; audience pleased. The Bowery After Dark 29. Frank S. Davidson 31-3. Over the Fence 29.

SUNBURY.—OPERA HOUSE (W. C. Lyon, manager): Finnigan's 400 17; large audience; co. good. Empire Dramatic co. 24-29. South Before the War Oct. 3. Barlow and West's Minstrels 6.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Jess of the Bar Z co. 19 canceled on account of the death of Belle Archer at Warren, Pa., 19.

WELLSBORO.—BACHE AUDITORIUM (Durrt and Durrt, managers): Side Tracked 27. The Little Minister Oct. 3.

PHILIPSBURG.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): Season opened with Lost in Egypt 19. Ernst Gamble 24.

MOUNT CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): South Before the War pleased a good audience 18.

NEW CASTLE.—OPERA HOUSE (J. F. Geninger, manager): A Rag Time Reception pleased fair business 14. Uncle Si Stebbins to good business 15.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): Scharf-Morris co. opened for a week 17 in The Devil's Mine; big business; performance good.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Finnigan's 400 18; large house pleased. The Queen of the Orient 21.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Kellar 12; large and pleased audience. Trapped by Treachery Oct. 2.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, manager): Season opened 17 with Town Topics to capacity; co. satisfactory. A Bunch of Keys 22.

PRESTON.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): Belle Archer canceled. Lost in Egypt 25.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): A Bunch of Keys 15; large and pleased audience. Side Tracked 21. A Trip to Tramptown 24.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): South Before the War Oct. 5.

GREENCASTLE.—GAMBLE'S OPERA HOUSE (J. E. M. Grable, manager): Dark.

WAYNESBURG.—OPERA HOUSE (Harry E. Carr, manager): Maude Hillman co. 24-29.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Hogan's Alley 13-15 pleased big business. Faust 17; crowded house; audience pleased. Edward Harrigan in Old Lavender 18, 19; good houses and performances. Isham's Octoroons 27-29. The Village Postmaster Oct. 1-3.

NEWPORT.—OPERA HOUSE (Henry Ball, manager): Thomas E. Shea closed a successful week 15. Secret Service 17. Old Lavender 21. A Tin Soldier 24. Sun's Minstrels 26. What Happened to Jones 28.

WESTERLY.—ELIVEN'S OPERA HOUSE (C. E. Eliven, manager): Peck's Bad Boy 17 pleased a fair sized house. Sun's Minstrels 19; excellent performance; large house.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): The Village Postmaster 13; good house. Faust 15; full houses. Edward Harrigan 20. A Tin Soldier 22. Jere McAuliffe co. 24-29.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Dorothy Lewis Stock co. after playing a two weeks' engagement in this city, decided to close season 15. The co. was organized to play extended engagements in this and other cities, but the long illness of Miss Lewis and the continued hot weather made a discontinuance advisable. Clara Thropp has gone to San Antonio, Texas, to fill an engagement, and Manager Clarke, with the remaining members of the co., will return to New York. The Man-o'-War's Man 21.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): A poor Relation 15; on account of severe weather, drew only a small house; excellent performance. The Man-o'-Wars Man 18 pleased a large house. Al. G. Field's Minstrels Oct. 3.

ANDERSON.—OPERA HOUSE (Orr and McCully, managers): Dark.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Dark. Mathews and Bulger 18. The Hottest Coon in Dixie 20, 21.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (Thomas D. Boyle, manager): Boyle Stock co. opened the season 10-15, presenting The Prodigal Daughter to large and well pleased audiences. The co. is a strong one, and will be very popular here this season. Parker-Russin 17-22 to good business, each member in the cast deserves credit. The specialties were only fair, consisting of Wesson and Walters, Walter Thompson, and George W. Stewart. Niobe 24-29.—THE AVENUE (Staub and Sheetz, managers): Al. G. Field's Minstrels again opened the season at this house, playing to packed houses 17, 18. Frederick Warde 19. Leon Herrmann 20.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Elmore Fahey-Granger co. played a successful engagement 10-15. Repertoire: The Buckeye, The Snow Ball, The Wages of Sin, and Fanchon. A large and delighted audience greeted Frederick Warde in The Duke's Jester 17. The Sorrows of Satan 20. The Belle of New York 21.—ITEM: On 13 a matinee was given by the Elmore Fahey-Granger co. for the benefit of the Galveston sufferers.

MEMPHIS.—THEATRE (Frank Gray, manager): Leon Herrmann opened the regular season 17; packed house. Al. G. Field's Minstrels 21.—AUDITORIUM (Benjamin M. Statzbeck, manager): Regular season opened 17 with Rusco and Holland's Minstrels; large business. Where is Cobb 20.—GRAND OPERA HOUSE (A. P. Morrison, manager): Hopkins Stock co. to The Cherry Pickers 24-29.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): At the White Horse Tavern 6, large audience 12; the performance, Frederick Warde in The Duke's Jester, 18, good house; performance good. Leon Herrmann 19. The Sorrows of Satan 21. The Belle of New York 22.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Helm and Co., managers): Murphy's Masqueraders 8; poor house; co. fair. Southern Stock co. 10-12; good houses; co. above average. Perrichi-Reddini co. 17-19. Leon Herrmann 21. Scott's Minstrels 24. Olympia Opera co. Oct. 2-5.

JACKSON.—PYTHIAN OPERA HOUSE (R. E. Holland, manager): Murphy's Masquerade opened the local season 12; good house; poor performance. Where is Cobb 20. Manning and Yale Vaudeville co. 28, 29. Maloney's Wedding Oct. 2.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave Weis, manager): Klimt-Hearn co. 10; crowded houses; co. shows improvement over last year. Repertoire: Held by the Enemy, Trilby, The Commodore, Jim the Penman, A Naming Match, The Diamond Breaker, Kidnapped, Fatal Card.—EMPIRE OPERA HOUSE (Clayette Goodbar, manager): Goodbar Stock co. 9-15 in a Kentucky Romance and Miss Fedora. The Count of Monte Cristo 16-19. Captain Rackett 20-22.—ITEMS: The Klimt-Hearn co. gave a benefit for the flood sufferers at Galveston 12. Manager Weis allowed the co. the use of Opera House, and bought a box at $20. Mr. Klimt also paid $20 for a box, $867.00 was realized.—The Goodbar Stock co. gave a benefit.

SHERMAN.—OPERA HOUSE (L. Sarazan, lessee and manager): Krause-Tayloe co. 10-15 drew well considering the warm weather, and pleased. Regular season will open about Oct. 6.—ITEM: The new house management promises a good line of attractions, good music, effective advertising, &c., and in view of the prospects condition of this section it is believed the season will be a satisfactory one.

DENTON.—WRIGHT OPERA HOUSE (Wright Opera House Co., lessees; C. H. Donahower, manager): Riggs Comedy co. 4, 5, in Quo Vadis and Little Lord Fauntleroy; fair houses; bad weather interfering with attendance; co. good. Curtis Comedy co. 17-22.—ITEM: The Wright Opera House has been thoroughly overhauled.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Preliminary season opened 10 with the Aubrey Dramatic co. to S. R. O. Plays presented 10-15: We Uns of Tennessee, The Red, White and Blue, The Great Brooklyn Handicap, Lost in New York, and The Land of the Living.

WACO.—OPERA HOUSE (Finberg and Warden, managers): Rubie Theatre co. opened the local season 17 to large business, notwithstanding heat. The engagement is for 17-22. The opening bill was Claire, Curtiss Comedy co. Oct. 1-6.

HOUSTON.—SWEENEY AND COOMBS OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): Kelly's Kids 16; fair house. Aubrey Dramatic co. 17-22.

HENDERSON.—ITEM: Maye St. Claire McCornish, of Chicago, is visiting friends here.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Henry Miller and his excellent co. in The Only Way 7, 8; large houses; among the many good people of the co. our old friend, J. H. Stoddart, received an ovation, and some beautiful flowers; the latter were sent by the Home Dramatic Club, with which Mr. Stoddart played an engagement some years ago; Mr. Miller is a great favorite here, and received much attention both on and off the stage.—ITEMS: The unusually warm weather has kept the lake resorts and the Salt Palace open, and prospects are fair for the rest of the month.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Nannie Tout, of Salt Lake City, gave a good concert to a small house 12. That Man 21.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): The American Girl 11, 12; big business; audience pleased. Hennessy Leroyle in other People's Money 18; good business; co. excellent. A Milk White Flag 26. Morrison's Faust Oct. 5. The Village Postmaster 17.—STANLEY OPERA HOUSE (C. A. Stanley, manager): Anderson Theatre co. 17-22 opened with The Black Flag to good business, to be followed by The World, The Little Detective, The Cannon Ball Express, The Smugglers, East Lynne, The Exile, Mystic Mountain, What Happened to Hopper, Ten Nights in a Bar Room, and The Spider's Web. Pat Mahoney's Irish Visitors 27. A Romance of Coon Hollow Oct. 2. Quo Vadis 6.

BARRE.—OPERA HOUSE (Morse and Lapoint, managers): Howe's moving pictures 18 pleased a large house. Hennessy Leroyle in other People's Money 19; good business; pleasing performance. A Lion's Heart 21. A Milk White Flag 22. Marion Manola Oct. 1. Devil's Auction 5. Quo Vadis 8.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. N. Walker, manager): The American Girl 10; fair business; co. good. A Lion's Heart 22. The Sunshine of Paradise Alley 28. A Milk White Flag 29. A Young Wife 1. Marion Manola 3. Faust 6. A Hot old Time 9.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): The Prisoner of Zenda 14; large house; strong cast. What Happened to Jones 15; good house; pleased audience. A Milk White Flag Oct. 1.

BRATTLEBORO.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Hennessy Leroyle in other People's Money to good house 20; performance excellent. A Milk White Flag 28.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): The Village Postmaster 18; large and pleased audience. Marion Manola 28.

ST. ALBANS.—WATCH'S OPERA HOUSE (T. R. Waugh, manager): other People's Money 22.

VIRGINIA.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Comedian opera co. 12 to good business. The Mikado and The Chimes of Normandy; good business; performances fair. Claude Amsden deserves special mention. King Rastus 22. Packard opera co. 24. A Rabbit's Foot 28. Mabel Paige co. Oct. 1-6. Myrtle and Harder co. 22-27.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leith, manager): Frederick Warde in The Duke's Jester 17; S. R. O.; performance excellent. King Rastus 18; poor business; performance fair. Sherlock Holmes 24.—ITEM: Frederick Warde lectured at the Academy 20 for the benefit of the Galveston sufferers.

PORTSMOUTH.—ACADEMY OF MUSIC (W. W. Becker, manager): The Sorrows of Satan 18; performance and business good. The Belle of New York 20.

LYNCHBURG.—OPERA HOUSE (F. M. Benson, manager): The Man-o'-Wars Man 14; poor house; performance good. The Sorrows of Satan 17; fair house; performance good. Packard Opera co. 25.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leith, manager): Isham's Octoroons 17; pleasing performance; large audience. The Belle of New York 18-20; large and pleased audiences.

NEWPORT NEWS.—OPERA HOUSE (G. B. A. Booker, manager): Frederick Warde in The Duke's Jester 13; large audience; satisfactory performance. King Rastus to good house 19.

CHARLOTTESVILLE.—JEFFERSON (Alfred [illegible]

WASHINGTON.

SEATTLE.—THEATRE (J. F. Hosie, manager): Boston Lyric Opera co. in The Idols' Eye, Yeoman of the Guard, Fencing Master, and In Mizzoura 6-15; good houses.—THIRD AVENUE THEATRE (W. T. Hessell, manager): The Stowaway, Queens of Mose Bowery, and Dixie business good; audiences pleased.

NORTH YAKIMA.—LARSON'S THEATRE (Edward Lummer, manager): [illegible] Vaudeville co. 17-22. Bowery Minstrels 18; King Dramatic co. 21-29.

TACOMA.—LYCEUM THEATRE (C. Percy Bush, manager): Georgia Minstrels 8.—THEATRE COMIQUE (The Brownies, manager): [illegible]

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): [illegible]

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (C. J. [illegible]

WALLA WALLA.—NEW THEATRE (Van De Water, manager): Dark.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles R. Bender, manager): The Man from Mexico 12; business. Henrietta Crosman 17; in Mistress Nell; good business. King Rastus 24, 25. Kellar 26.—GRAND OPERA HOUSE (Charles R. Feinler, manager): Knowing Dramatic co. opened to successful week 15 with A Secret Enemy, A Social Highwayman, and Lights and Shadows. A Ring Time Reception 20-22. Macauley Patton co. 24-29.

CLARKSBURG.—AUDER'S GRAND OPERA HOUSE (C. S. Hamor, manager): Myrkle-Harder Stock co. 3-8, presented For His Sister's Sake, Dangers of a Great City, Miss Fresh from Texas, Knobs of Tennessee, The Defaulter, Indiana Romance, The Heiress of Arleigh, Looking for Trouble, and The Beggar Prince. To-night's performance, Vogel and Deming's Minstrels 25.

PARKERSBURG.—AUDITORIUM (W. F. Devereux, manager): The Man from Mexico 12; fine house; good business. Henrietta Crosman 17; in Mistress Nell; good business. King Rastus 24, 25. Kellar 26.—GRAND OPERA HOUSE (Charles R. Feinler, manager): Knowing Dramatic co. opened to successful week 15 with A Secret Enemy, A Social Highwayman, and Lights and Shadows. A Ring Time Reception 20-22. Macauley Patton co. 24-29.

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WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Improvements have made Wilson's a new theatre, only the walls of the old house being used. The new house seats 950, has gas and electric lights, steam heat and new opera chairs. The decorations are white and gold. Oscar Cobb and Son, of Chicago, were the architects, and F. E. Pickes painted the scenery. Season opened with The Christian 18, pleasing a large audience. Under the Dome 22. Haverly's Minstrels 28.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): The Night Before Christmas 12; pleased fair sized house. A Stranger in New York 15; large and enthusiastic audience. Haverly's Minstrels 17; good business; satisfactory performance. The Christian 20.—ITEM: Henrietta Lee, Kathleen Warren, Helen Dredge, Charles P. Morrison, and Frank A. Studley left the A Stranger in New York here.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Grace Hayward co. 10-15 in Friends, Carmen, We Uns of Tennessee, A Dutiful Father, and Gip pleased large audiences. The Night Before Christmas 14 did not draw largely. A fair co. presented a strong play. Haverly's Minstrels 18; an excellent performance; good house. Under the Dome 19. A Day and a Night 15.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): The Flaming Arrow 11; good house. A Stranger in New York to S. R. O. 16. Down Mobile 18. Grimes' Cellar Door 20. Haverly's Minstrels 22.—LAKE VIEW BEACH THEATRE (Lew Silvers, manager): Vaudeville 17-22.—GUYETT OPERA HOUSE: A Merry Chase 11.

WAUSAU.—GRAND (C. S. Cone, manager): Down Mobile 14; large house. Grimes' Cellar Door 17; poor house. Alone in Greater New York 20. A Turkish Bath 22.—ALEXANDER THEATRE (Max Karger, manager): Sevengala to fair business 12-15. Grimes' Cellar Door to good business 16. Brandon co. 17 to good house in A Mountain Waif.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): A Young Wife 15; fair business. A Stranger in New York 22. Olcott son 28. The House that Jack Built Oct. 2. Grau Opera co. 4. Haverly's Minstrels 16. Human Hearts 17. A Trip to Chinatown 19. Walker Whiteside 20. At the White Horse Tavern 27.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Go Won Go Mohawk in The Flaming Arrow drew fair attendance 13; satisfactory performance. Haverly's Minstrels pleased a good sized audience 16. Buckman Comedy co. 17-22. Grau Opera co. 23, 24. Robert B. Mantell 29.

OSHKOSH.—GRAND OPERA HOUSE (W. T. Seeger, manager): Alba Heywood co. gave a good entertainment to a full house 11. Gorton's Minstrels 8; full house; fair performance. Remember the Maine drew a good house 17; audience satisfied. A Stranger in New York 20.

OCONTO.—TURNER OPERA HOUSE (Albert Hibbe, manager): Hans Hanson S. good performance; good house. Grimes' Cellar Door 15; performance fair; good house. Alone in Greater New York 17; poor house and co. Finnigan's 400 Oct. 4. Human Hearts 16. Hogan's Alley 25.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Remember the Maine 12; small house; poor performance. Under the Dome 13. To opened to good business. McGregor Stock co. 20-22. The Last Mail 24. Human Hearts Oct. 4.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): A Young Wife 11; crowded house; audience pleased. In Old Kentucky 16; house crowded and good performance. West's Minstrels 18, large house; fine performance. Grau Opera co. 26.

LA CROSSE.—THEATRE (L. Strauslipka, manager): A Breezy Time drew a good house 11. Whose Baby are You to light business 13. Two Merry Tramps did good business 14. Grace Hayward co. pleased friends to a packed house 17.

EAU CLAIRE.—GRAND OPERA HOUSE (Chester D. Moon, manager): Whose Baby are You 11; small audience. Two Merry Tramps 12 pleased a large audience. A Young Wife 14; small but enth

WYOMING.

CHANEY.—OPERA HOUSE (H. E. Root, manager): Season of the world will open the season Oct. 17.—MANAGER OPERA HOUSE (William Mountain, manager): That Man 28. Barlow's Minstrels 21. Hall: Manager Root has had the Opera House remodeled and equipped with new chairs.

CHEYENNE.—OPERA HOUSE (Stable and Barby, managers): Season opened with Brown's in Town 8, small attendance, owing to storm. Arnold opera co. 12, all star. The Prince of the World 14, 15; good business. That Man 17 pleased fair house. Barlow Brothers Minstrels 21.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): That Man 20. Barlow Brothers' Minstrels 24.

CANADA.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Devil's Auction 11-15, business big; excellent performances. Black Patti's Troubadours opened for four nights and matinee 17 to big business; performance satisfactory. The Christian 28. La Tosca Oct. 1, 2. Alabama Troubadours 3, 4. The Evil Eye 8-11. Robinson Opera co. 12-20. Quo Vadis 22, 23. The Real Widow Brown 28-31.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): The Dailey co. in East Lynne 7. The Wife, and The Runaway Wife 8; good performances; fair houses. The Boston Lyric Opera co. 17-20. A Texas Steer 21. Neill co. 24-26.—THEATRE ROYAL (Lucas and Sharpe, managers): Fort Simpson's Indian Band 10, 11, with most interesting war dances, hydah dances, and sleight-of-hand work.—SAVOY THEATRE (C. McNiffe, manager): Vaudeville.

ST. THOMAS.—NEW GRAND OPERA HOUSE (Messrs. Spencer and Stacey, managers): Uncle Josh Spruceby 13; good house; co. capable. A Breezy Time 19.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Quo Vadis opened the season at the New Duncombe 11 with a fair house; Wilfred Lucas appeared as Vinicius, Harry Mitchell as Pretonius, Louise Perine Lucas as Lygia, Nina Fallin as Poppea; other members were William Lawrence, W. P. Morton, C. F. Nichols, Frederick Hamilton, lecturer, 19.

LONDON.—OPERA HOUSE (Alex Harvey, manager): A Breezy Time 13-15 opened to S. R. O., followed by good business; performance amusing, with good specialties. Frederick Hamilton lectured on the Boer War 18; attendance fair. The Royal Box 22. A Trip to Coontown 27. John Griffith Oct. 2. Other People's Money 4.

ST. CATHARINES.—GRAND OPERA HOUSE (C. H. Wilson, manager): Town Topics 13; topheavy business; fair performance. Andrew Robson in The Royal Box 15 to S. R. O. The play was well staged and acted by a superior cast. Mr. Robson made a distinct hit, as also did Lou Stevens and Mabel Wright. A Trip to Coontown 20 pleased a large audience. The Prisoner of Zenda 25.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Browne, manager): A Young Wife 14, 15; excellent performances; large audiences. The Evil Eye 17-22 (fair week to capacity; performances good. Other People's Money 24, 25.—GRAND OPERA HOUSE (Joseph Frank, manager): Cowslip Farm drew packed houses fair week 17-22. The American Girl 24-26.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): The Evil Eye 13 and Uncle Josh Spruceby 17 pleased fair houses. A Breezy Time 21. Frederick Hamilton 24. A Trip to Coontown 26. The Royal Box 27. Edward D. Otar 28. Other People's Money Oct. 1.

HAMILTON.—GRAND OPERA HOUSE (A. R. London, manager): A Runaway Girl 8; large business; performance good. The Evil Eye 14; first-class performance; good business. Uncle Josh Spruceby 15; good business. The Royal Box 20. A Trip to Coontown 21, 22. The Prisoner of Zenda 24.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Quo Vadis 15; good performance; full house. A Trip to Coontown 18; excellent performance; good house. Uncle Josh Spruceby to big houses 19, 20. A Breezy Time 28.

CHATHAM.—GRAND OPERA HOUSE (James F. Cairns, manager): A Breezy Time drew good business 18 and was enjoyable. The Royal Box 25. A Trip to Coontown 29. John Griffith Oct. 1. Cowslip Farm 4. The Prisoner of Zenda 6.

HALIFAX.—ACADEMY OF MUSIC (J. D. Metcalfe, manager): Black Patti's Troubadours 10-15; large audiences; S. R. O. four nights; performance an emphatic hit. Devil's Auction opera 17; S. R. O.; audience delighted.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, lessee; N. Manning, manager): Uncle Josh Spruceby 14; big house. Quo Vadis 17 to S. R. O. The Royal Box 21. A Trip to Coontown 24.

BARRIE.—GRAND OPERA HOUSE (Kennedy and Powell, managers): Andrew Robson in The Royal Box 17; small but pleased audience. Quo Vadis 19. Uncle Josh Spruceby 21.

OSHAWA.—OPERA HOUSE (J. W. Babcock, manager): A Trip to Coontown 17; large house; excellent performance. Cowslip Farm 27. Side Tracked Oct. 3. Lyceum co. 12.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Uncle Josh Spruceby 18 pleased a fair house. Miss Topping's Concert 21. A Trip to Coontown 25.

BELLEVILLE.—CAMAN OPERA HOUSE (Fred Adams, manager): The Royal Box 13 pleased good business. The Evil Eye 15; S. R. O.; good performance. Lyceum co. 22. Cowslip Farm 24.

COBOURG.—VICTORIA OPERA HOUSE (Charles H. Simmons, manager): A Cavalier of France 19; large and pleased audience. Quo Vadis 25. Other People's Money 29.

ARENA.

OTTUMWA, IOWA.—Buffalo Bill's Wild West to crowded tents 17; performance better than ever.

WARRENSBURG, MO.—Norris and Rowe's Trained Animals gave excellent performances 15 to good business.

ELDORA, IOWA.—Lemen Brothers' Circus 15; performance and business poor.

DENTON, TEX.—Campbell Brothers' Circus 11; large and pleased audiences.

NEBRASKA CITY, NEB.—Buffalo Bill's Wild West 13 to capacity; pleasing performance.

WATERLOO, IOWA.—Pawnee Bill's Wild West 15; small business; fair performance.

END, OKLA.—Sells and Gray's Circus 15; large audience; excellent performance.

ATLANTA, GA.—For the first time in two years a circus is to appear here. The Sells and Forepaugh Circus is booked for Oct. 5. Heretofore a high license of $1,000 a day has kept them away. The City Council has now reduced the license to $500.

PARKERSBURG, W. VA.—Wallace's Circus 20; first-class show, to capacity.

LEXINGTON, KY.—John Robinson Circus to capacity 17.

ROME, GA.—Cooper's R. R. Shows 15; good business. Forepaugh and Sells Brothers' Circus Oct. 2.

NEWARK, O.—Harris' Nickel Plate Circus did a large business 13.

HAMILTON, O.—Wallace Circus 14 to immense crowds; excellent performance. Harris' Nickel Plate Shows 17; good business.

SIOUX CITY, IOWA.—Buffalo Bill's Wild West 18. Rain and cold weather prevented more than fair business.

URBANA, O.—The Harris' Nickle Plate Circus 14 pleased fair matinee and fair night crowds. Item: Mrs. William Harris had her hand badly hurt here by catching it in a car brake.

CAIRO, ILL.—Forepaugh and Sells Brothers' Circus 14; large business; first-class performances.

SALEM, ORE.—Ringling Brothers' Circus 8; good performance; good business.

THE ELKS.

Bornelsville Lodge, No. 394, will visit the Brook Line Fishing Club's preserves of 1,000 acres in Potter County, Pa., on Sept. 14. Arrangements have been made for a delightful outing and clambake.

Peru, Ind., Lodge, No. 365, opened their handsome new house recently with a house warming. An enjoyable musicale was given. There was a large number of guests.

Freeport, Ill., Lodge, No. 617, was organized Sept. 6 with forty-two charter members.

The Logan, O., lodge will hold a minstrel show in October. Frank E. Rose has the performance in charge.

Hawkins, Wyo., Lodge, No. 669, organized Aug. 15 with a membership of sixty-five, has taken steps toward building a new hall.

Frank Mostyn Kelly, detective, Caught in the Web. * *

LETTER LIST.

Members of the profession are invited to use The Mirror's post office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars, postal cards and newspapers excluded.

WOMEN.

Atkinson, Maude, Maude Amber, Stella Mae Alston, Nettie Arlington, Alma Aiken, Minnie M. Allen, Lulu Ashcraugh, Rose Anthon, Antoinette Ashton, Miss Allston, Edith Atheiston, Blanche Aldrach, Ada Adair, Nellie Akerstrom, Belle Eshlyn, Lillian Austin.

Barthe, C., Ida Brever, E. Brockett, Mrs. Perry Byers, Eleanor Barry, Anna Bedden, Kath. Bradbury, F. M. Bates, Etta Butler, Ruby Bain, E. A. Butler, Sadie Boyd, Hazel Burroughs, Florence Booth, Marie Burress, V. A. Butler, Mrs. Wilbur Bates, Mary Blythe, E. L. Brockett, Lulu Belson, Sadie Boyd, Blanche Bates, Stella Boland, Ada Baldwin, Clara Bernard, Edith Blair, Pauline Bradshaw, Grace Bartelles, Loi Arnold Benton, Lillian Berry, Mrs. Wm. Bill, Belle Bucklin, Laura Burt, Pauline Black, Amelia Bingham, G. Bennington, Olga Brackett, Grace Blake, May Boley.

Carle, G. S., Jean Chamblin, Georgia Cain, Lulu Cosgreve, Lurette Cooney, Gladys Churchill, May Carrington, Gertrude Clark, Madge Cash, Mina Cleveland, Ellenoure Carrell, Emma Carus, Victoria Calhoun, Helena Collier, Julia Cook, Miss Converse, Edythe Chapman, Kate Condron, Edith Curtis, Mlle. Curina, Sarah Cubit, Mabel Cameron, Hilda Clark, Lizzie Chester, May Coolidge, Imogene Comer, Mrs. Caine, Attalie Claire, Laura Comstock, Mrs. G. R. Caine, Sara Converse, Mrs. E. Ciffen, Maud Courtney, H. E. Cashman.

Dickey, Clara, Esta Dean, Maude Durand, Emmett Drew, Daisy Dixon, Helen Drew, Maude Reese Davies, Brandon Douglas, Lulu Dumering, Adeline Doyle, Helena Dupont, Camille D'Arville, Marie Desmond, Pauline De Vere, Daisy Dwyer, Vinnie Dunvers, Miss Durant, Monie Don, Lydia Dickson, Emma Donaldson, May Davenport, H. V. Davis.

Ellerson, Dell, Virginia Earle, Lottie Ettinger, Irene Everetts, Dorothy Earle, Ruth Eldridge, Carrie English, Maxine Elliott, Zulu Ellsworth, Blanche Earl, Earl and Shepherd, Elsie Esmond, Maybelle Eckert, Mary Emerson.

Fitzgibbons, Kittie, Florence Foster, Beth Franklyn, Helen Ford, Minnie Fury, Miss Flurette, Mamie Forbes, Mrs. J. M. Feetens, Alice Fischer, Merrill Frances, Kath. Fischer, Mrs. Douglas Flint, Ethel Fuller, Lillian Fox, Nina Farrington, Nina Fallin, Bertie Fowler, H. V. Fitzgerald, Ines Forman, eBatrice Foster, Lillian Fedwyn, Mollie Fueller, Jennie Forbes, Ethel Ferguson.

Gaffney, Belle, Effie Germon, Alberta Gallatin, Katherine Germaine, Emilie Gardner, Carolyn Gordon, Mae Gunderman, Carrie Godfrey, Allie Gilbert, Grace Claser, Nellie Glenn, Carrie Graham, Helen Gordon, Cissy Graham, Mina Gleason, Mary Gardner, Kath. Goodrich, Cissie Grant, Beatrice Goldie, Barney Gilmore, Ada Gray, May Gordon.

Haynes, Gertrude, Florence Hawkins, Benjm. Harrison, Martha Hansford, Mrs. J. K. Hamlin, L. Hains, Josephine Hall, Louise Hepner, Mary Hayden, Rita Harlan, Ethel Heyward, Josie Handerson, Selma Herman, Maybelle Heck, Leona Hamilton, Mollie Hamlin, Maude Harrison, Grace Hopkins, Helen Hoyt, E. M. Heron, Helen Avery Hady, Alice Harcourt.

Ives, Edith, Cora Isham, Beatrice Ingram.

Jaques, Addie, Jessie Jordan, Alice Johnson, Izetta Jewel.

Kenzie, Marie, Charlotte Kingston, Vida Keane, Albe Kaufman, Dorothy Kent Kelly, Mrs. Norma Knupfel, Mayme Keahty, Lillie Kelsey, Miss Knowelton, Bertha Kellogg, Mrs. J. C. Koos.

La Verne, Lucille, Wm. Lenox, R. Lemoine, Leonore Lockwood, Jane Lennox, Irene Lisbon, Anita Lawrence, Madeline Lock, Letta Linthicum, Elsie Leslie, Isabel Pitt Lewis, Camille La Toure, Madge Lawrence, Kittie Leslie, Carrie Lee, Mercides Leigh, Annie Lockhart, Geo. Lynne, Rita La Van, Nina Lawrence, Ella Lawrence, Gretchen Lyons, Loretto Long, Maud Lyle, Bessie Lee, Cecilia Loftus, Grace Lewis, Adah Langdon, Ollie Lowe.

Milburn, Trix, Blanche Moulton, Mrs. C. L. Marston, Lillian Macomber, Helen Merill, Mazie Molyneaux, Nellie Middleton, Kath. Morse, Nellie Marshall, Emma Millard, Mrs. W. J. Montgomery, Beatrice Moreland, Kittie Mitchell, Stella Madison, Adeline Mann, Mrs. G. Morris, Sadie Martinot, Lizie Muller, Miss Morrison, Edith Merrell, Hershal Myart, Annie Martell, Gertrude Macnelll, Cath. Mahoney, J. F. Marlowe, Mae E. Morris, Laura Moss, Helen Marr, H. F. Morse, Nellie Montgomery, Madeline Merli, Clara Morris, Elizabeth Morgan, Alice Mackey, Abbey Mitchell, Mrs. Frank McDonald, Mrs. McDonald, Lelia McIntyre, L. McCall.

Neville, Harriett, Annie Newton, Flo Neilson, Mme. Neptel, Lola Nichell, Nichols Sisters, Mable Nichols, Rose Norris, Olga Nethersole, Mollie Nelson, Clare Newcomb.

Otis, Elita Proctor.

Pitt, Fanny, Sadie Probest, Eva Parson, Alice Pennoyer, Mrs. E. J. Phillips, Olive Patton, Minnie Phillips, Agnes Proctor, Isabel Pengra, Emma Pollock, Blanche Plunkett, Gertrude Peterson.

Rose, Patti L., Mrs. Redpath, Plymouth Rec, Madeline Reynard, Mrs. W. F. Rochester, Helen Robertson, Lyllyn Ruggles, Jessaline Rodgers, Ada Russell, Mrs. Ring, Corona Reards, Ella Reicher, Ethel Robinson, Hattie Richardson, Adelaide Russell, Fannie Rice, Maud Ross, Annie Rochester, Julia Romaine, Lulu Ritchie, Leila Russell, Violet Rand, Mrs. Washington Roebling, Elsie Royer, Goldie Rinehart, Josefa Rogers.

Stuart, Daisy, Belle Sherman, Ann Scarfe, Etta Stetson, Mrs. Frank Scott, Lucy Spinney, Julia Stuart, Annie Stringer, Mr. and Mrs. Nat Snyder, Cecil Spooner, Georgie Snyder, Sadie Stringham, Adah Sherman, Emily Sanford, Truly Shattuck, Ada E. Strang, Annie Stuart, M. Salvin, Rosie Smiley, Beth Sommerville, Carrie Scott, Josie Sullivan, Florence Stone, M. D. Salvain.

Townsend, Lydia, Charlotte Tittle, Mrs. Frank Tannehill, Mabelle Thorndyke, Templeton Opera Co., Mayme Taylor, Mrs. J. M. Taber, Thornton Sisters, Clara Thropp, Margery Teal, Florence Thropp, Jane Taylor, Mrs. B. Tucinan, Lona Tassell, Thompson Sisters.

Underwood, Josephine, Kate Upper, Lizzie Ulmer.

Van Cortland, Ida, Lillie Vinton, Madame Valeska, Jennie Verdi, Helen Verselles, Blanche Vetter, Lilla Vane, Clarice Vallette.

Wilkins, Lettye, Grace Wallace, Miss Ella Wilson, Anna Wilks, Susie Willis, Rebecca Warren, Rena Washburn, Grace Whitehouse, Mabel Wheeler, Mrs. Percy Winter, Chas. Wilbour, Genevieve Warren, Effie Wilson, Marion Wright, Cora Williams, A. C. Wilstack, Helen Windsor, Lal Wyatt, Georgiana Wessels, Nadine Winston, Kath. Warren, Sisters Whiting, Cora Williams, Elizabeth Woodson, Lettie Woods, May Woods, Jessie Weston, Elsa Willard, May Winston.

Young, Helen, Lydia Yeamans.

MEN.

Andrews, Geo., J. Wilson Ashley, Frank Ambrose, Chas. A. Arthur, Frank Allen, Mr. Arthur, J. Adams, Jas. W. Ashley, Jno. L. Ashton, E. J. Abram, J. K. Adams, L. Earl Atkinson, Fred R. Allyn, John Arivin.

Blake, Harry, Robert Barry, Robert Bell, F. P. Bertram, Frank Beresford, Harry Barton, Walter S. Beymer, Winfield Blake, E. F. Beamish, Alden Benedict, Seymour Buckley, Bauman and Ardell, Jas. D. Burbridge, H. Brown, Geo. Boyer, Theodore Morris Brown, F. F. Baker, Kirk Brown, Bonnie and Bernard, Edw'd Braden, Will H. Barry, A. W. Brummell, Baron Berthald, Harry Bewley, Richard F. Buhler, Earle Browne, C. H. Burroughs, Will H. Brown, Mr. Bemalio, H. D. Blakemore, Alfred Brown, J. M. Byrnes, Dillon Brown, Wm. Rechtet, Frank Bush, Herbert Brennan, Will E. Booth, Lawrence Barbour, Chas. Baguley, Chas. Barringer, Jno. N. Burton, Chas. Brokate, William A. Brady, Clement Bainbridge, Chas. Barton, D. Beale, Mr. Barton, Ollie Bourgoyne, Joe and Sadie Britton.

Clifton, H. D., Chas. Calderwood, Oliver M. Cotton, Jos. J. Carroll, Jos. P. Congers, J. D. Cline, Burwell F. Cutter, Will Cleavenger, Cooper and Bailey, Henry Chesterfield, Bonnee Clarke, Wilfred Clark, Edmond Corbin, Clay Clement, Robt. Conness, John Connors, H. W. Campbell, Chas. W. Chase, Maurice Cook, Jere Conkling, Cuthbert Cooper, Billy Casad, Harry Cottrell, W. F. Crossley, J. P. Clark, Robt. Cummings, Morgan Coman, Geo. Cheirnell, Jean Cowgill, J. E. Clarke, Herbert Carr, Sir Conditt, Jos. Callahan, J. Cherry, P. Cone, Charlie Craig, Herbert Cawthorne, W. T. Carleton, Chas. Cowels, Jas. P. Chatten, Clyde Callicotte, Francis Conlan, Luke E. Connors, J. M. Colville, Sam H. Cooper, S. Hastings Clawson, Harold Cahill, Maurice Costello, Hugh Chilous, Thos. Carlton, H. M. Cooke, Chet. Crawford.

Durant, Edward, Frank Deslthorne, Arthur Deming, Leo Ditriechstein, R. Dunbar, Louis Doris, Will Deshon, Theo. Doucette, J. S. Douglas, Geo. Dickens, Sydney Deane, Chas. Dalton, R. G. Dunstan, Wm. De Waystaffe, Abbott Dawison, W. E. Dennison, Henry Dunn, Chester De Vonde, Fred Duff, John Dean, Marion Douglass, Ed. De Cossen, Prof. D. F. Desdunes, F. L. Duane, A. De Novellis, Chas. Drake, S. L. Daniels, Reginald De Koven, Geo. Darling, W. F. Dickson, Beni Dasent, Frank Dayton, Walter Damrosch, T. Durrell, Jos. Dowling, F. De Noe, W. L. Dugan, Jerry Donovan.

Emmett, J. K., Louis Elliott, J. G. Edwards, W. Elsen, Harris Eldon, Arthur Earle, Jno. A. Edwards, Edw'd Eggleston, Wallace Erskine, Geo. C. Eggleston, John F. Ellis, Edw'd Ellis, Ed. Eagle, W. E. Elmendort, Gerald Emerson.

Fierlage, L. J., Ritchie Franklin, J. M. Francescon, Edwin Fowler, Eric Fowler, Frank Fuller, Robert Folsom, Douglas Flint, A. Forrest, W. J. Francis, Irving French, Sammy Flinn, Geo. Fisher, Frank Farrell, Maurice Freeman, Herbert Forther, Augustin Frey, Frank Friel, Ed. E. Fuller, Chas. French, Jno. E. Fancher, Phil La Fourette, N. C. Fowler, J. L. Fisher, Edw. Felix, Marcus Ford, Owen Fawcett, Kid Frazier.

Gilmore, Barney, W. Gill, W. F. Gelele, Ed. Gallager, Gath Gilbertt, Mr. and Mrs. Nat Goodwin, L. Griffths, Frank Gill, Chas. Giblyn, Chas. Gibson, Jno. G. Gates, Ben. J. Green, Wm. Gill, Geo. R. Gardiner, W. F. Gardiner, R. G. Guptill, Guy Bros.' Minstrels, H. F. Grunedler, James Grant, C. G. Gilmaine, Frank Gillmore, Will Griffin, W. L. Gleason, E. M. Gardiner, Forrest Gifford, Chas. Greene, J. Graw, Otto Gent, Mr. Gaskill, Hyde Gowan, Golden Gate Quartette.

Hight, O. T., H. A. Huse, Donald Harold, W. H. Hayes, Gus Huse, Richard Hyde, Eugene Hall, Alfred Harris, L. Hansford, E. Hogan, Geo. Hill, Chas. E. Hanford, Walter Hale, Frank Harte, J. D. Harrison, Wm. Hunt, The Hoopers, Sevair Herbert, E. M. Hadley, J. K. Hutchinson, L. Hanley, Harold Heaton, Victor Harvey, Dewid Higgins, Joseph Harris, H. H. Horton, Jos. D. Harris, Mort. Hisey, Raymond Hitchcock, W. Hoover, Wilbur Harlan, E. D. Hogendobler, Jerry Herzell, J. W. Hufth, Jos. Herbert, Prof. J. P. Hansen, Harold Hadley, Jack Hoefler, Jos. Hart, L. P. Hicks, E. F. Hutchins, Geo. Hatland, Chas. Harris, Harry Hart, Fred Herbert, Lawrence Hanley, Albert Hickman, Bronson Howard, Mr. Hanley, Hartman and Riley, Maurice Hedges, Arthur Howard, Ben Hunn, Geo. Holton, Ernest Hoffman, Ed Hadley.

Irving, Jay, John J. Iris, W. H. Ingraham.

Johnson, E. L., Ward Johnson, J. Jackson, Richard Jose, Pierce Jarvis, John Jack, Martin Julian, Harry Jackson, Charlie Jones, Stanley Johns.

Klein, Alfred, M. R. Kimball, Joe King, Gus Kramer, Frank Kendrick, Hugh Koch, J. J. Kennedy, Miller Kent, Paler Kellogg, D. Kaul, Jos. P. Keefe, Harry Keenan, Jack Keefe, W. T. Kennedy.

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MATTERS OF FACT.

On Sept. 16 Midnight in Chinatown is said to have turned many away at both performances at the Gillis Theatre, Kansas City, the orchestra being put on the stage.

Will F. Lindsey wired last week that Old Arkansaw broke the season's record at the Academy, Chicago, on Sept. 17.

Walter Perkins opened in The Man from Mexico at Asbury Park, N. J., on Sept. 17 and scored a hit.

John Sebastin Hiller, the musical director, has opened a studio at 146 East Forty-seventh Street, where he will give instruction in the art of the operatic stage.

Josephine Morse, playing leads with Thomas E. Shea, opened in Fall River with marked success.

It is said that Alma Chester's business for the past three weeks has been large. The repertoire for the season consists of Hoodman Blind, The Diamond Breaker, The O'Mailleys of Ballyreeny, Beacon Lights, The Lady of Lyons, Her Husband's Sin, the New East Lynne, Little Lord Fauntleroy, and The Celestial Maiden.

Mae Whiting, of the Whiting Sisters, is meeting with success with Eddie Foy in A Night in Town, her cornet solos being one of the hits of the performance.

Mr. and Mrs. John Daly (Ethel Paine) are successful in their singing and dancing specialty with Rose Melville in Sis Hopkins.

Katie Emmett and her manager, Lorin J. Howard, attended the Elks' social at Milwaukee on Sept. 17. Miss Emmett was the only lady present.

Helen Guest, the popular young comedienne, whose success last season in the several character roles which she originated was widely commented on, is open for engagements. Letters may be addressed to this office.

W. T. Conrad and Carrie Anderson lately opened their second season in The Span of Life and report excellent business.

Walter D. Greene, who has made a success in the role of Archibald in Secret Service, appeared in his native town, Jersey City, in that character recently and received an enthusiastic welcome from his friends.

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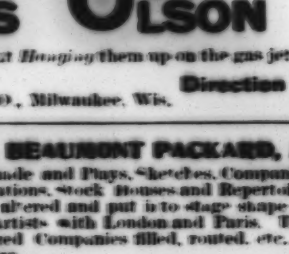

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